LITTLE SHOP OF HORRORS

(1960)

"THE PASSIONATE PEOPLE EATER"

by
Charles B. Griffith

FADE IN:

1 TITLES OVER STOCK SKID ROW DAY 1

This is the worst possible section of Los Angeles, filthy, vomitous, crawling with the sodden refuse of humanity.

2 FURTHER SKID ROW STOCK DAY 2

This time with ambulances and police cars functioning.

NARRATOR
(Fink)
My name is Sergeant Joe Fink, working the twenty-four hour shift out of homicide. And this is my workshop; the part of town that everybody knows about, but that nobody wants to see. Where the tragedies are deeper, the ecstacies wilder, and the crime rate consistently higher than anywhere else. Skid row...my beat.

3 CLOSER ANGLE ON BLOCK OF RUNDOWN SHOPS EXT. DAY 3

NARRATOR
The most terrifying period in the history of my beat began in a little rundown florist's shop, called "Mushnik's..."

4 EXT. MUSHNIK'S DAY 4

A beatup joint, the main sign reading; "GRAVIS MUSHNIK - FLORIST," and such others as; "40% off from EVERYTHING!" "WE DON'T LETTING YOU SPEND SO MUCH!" "LOTS PLANTS CHEAP!" "Come in just LOOKING is alrite." A torn shade, behind the window is drawn. A BUM lurches through the SHOT. From the other direction comes a wizened little old lady, MRS. SHIVA, dabbing her eyes with a hanky. She enters, and a little hanging bell rings. At the same time, the shade goes up. Inside the window, watering a few sad arrangements, is AUDREY FULQUARD, a cheerfully pleasant girl, who adores,

(CONTINUED)

4 CONTINUED 4

excessively adores, flowers. Within the gloom past the window we can see the interior layout of Mushnik's. It has a fairly large, open central floor area, surrounded by racks of cheap flowers. In the rear is a glass case for the more perishable blooms, although there are few of these. A narrow corridor leads back toward a sort of storage-work room. Behind the counter, which bears an ancient cash register, stands GRAVIS MUSHNIK, the bearded, Turkish proprietor. He is an unhappy, inflammatory character, given to shouting and whining. Mrs. Shiva approaches him.

5 INT. MUSHNIK'S AT THE COUNTER DAY 5

MUSHNIK
Good morning, Mrs. Shiva. How's things today?

MRS. SHIVA
Oh, the same as usual, Mister Mushnik. My sister's nephew Stanley died.

MUSHNIK
Oh, dot'd nice. You would like maybe as mostly some flowers for his funeral, yes?

SEYMOUR
(o.s., singing)
"I dreamt that I swel-elt in mar-arble halls, with vassals and serfs by my side!"

MRS. SHIVA
I thought possibly, since I am always to you giving all my funeral business, you should possibly give to me a cut rate.

MUSHNIK
Look on me, Mrs. Mushnik? What am I, a philatelist? I am going so broke I can't afford even water for the flowers. I should give you a cut rate. To my <u>throat</u> I would be giving a cut rate.

(CONTINUED)

5 CONTINUED

BURSON FOUCH, a dapper young man, dressed in white ducks and tee shirt, strides in.

SEYMOUR
(o.s., singing)
"Should auld acquaintance be forgot, and never brought to mind -"
(voice cracks)

MUSHNIK
Shut up from the back!
(to Mrs. Shiva)
Excuse me, Mrs. Shiva. That Seymour, whew.

MRS. SHIVA
He's a nice boy.

AUDREY
Why don't you let him sing?

MUSHNIK
Look, I got here a new customer in the whitepants. I should let the clean-up boy, what I can't afford, chase him out right away?

The phone rings, he picks it up.

MUSHNIK
(into phone)
Flowers, fresh as the springtime Mushnik's, hello?
(pause)
Oh, hello, Doctor Farb. What for you can I do today?

INTERCUT WITH:

6 INT. FARB'S CHAIR ROOM DAY 6

A dentist's torture chamber. In f.g. is a chair, bearing a patient, AGONY LUSH, who is completely drunk. Beyond, we can see, through a door, an empty waiting room. The patient's mouth is full of wierd contraptions, tubes hanging out every which way. DR. PHOEBUS FARB, the dentist, stands next to the chair, holding the active drill in one hand, and talking on the phone.

(CONTINUED)

6 CONTINUED 6

FARB
Listen, Mushnik, I haven't got much time. Send me over two gladiolas and a fern.

MUSHNIK
EXCELLENT! Two dozen glads, and also one potted ferns.

FARB
No, no, two gladiolas and one fern.

Lush points to his mouth and Farb jabs the drill into it. Lush screams in pain.

MUSHNIK
You want I should stick two glads in the pot with the ferns?

FARB
One fern - one piece - altogether three pieces. I need them for my waiting room.

MUSHNIK
You mean you want two lousy glads and one crummy fern? What kind of a decoration is that?

FARB
It's my whole flower budget for the week. Who can be a dentist on skid row?

Lush takes the paper cup of mouthwash and belts it. He reacts violently, as if to Irish whiskey.

MUSHNIK
Okay, who am I to argue with science? I'll sending Seymour over with it.

FARB
Make it snappy.

Farb snaps up the drill and leans over the patient, leering viciously.

(CONTINUED)

6 CONTINUED (2) 6

FARB
And now, you filthy bum, TAKE THAT!

He spears his mouth with the drill.

5 CONTINUED 5

Mushnik hangs up. Mrs. Shiva and Fouch still wait.

MUSHNIK
(bellows)
SEYMOUR KRELBOINED!

SEYMOUR KRELBOINED, a scrawny runt, with a nose like a door-stopper and the gait of a midget ostrich, enters from the back corridor. He wears an apron and gloves.

SEYMOUR
Did you call me, Mister Mishnik?

MUSHNIK
No, I was calling John D. Rockefeller to get a loan on my Rolls Royce.

SEYMOUR
I'm sorry I said it.

MUSHNIK
I want you should take two long-stemmed glads and cut them nice and even, then put in with them one fern for Doctor Farb, go.
(to Fouch)
What can I do for you, Sir?

FOUCH
My name is Burson Fouch.

Seymour goes to the icebox for the glads.

MUSHNIK
EXCELLENT! I am Gravis Mushnik.
(they shake)

MRS. SHIVA
So who is going to get my violets?

(CONTINUED)

5 CONTINUED 5

AUDREY
I'll take care of you, Mrs. Shiva. Come right over here.

MUSHNIK
(to Fouch)
You would like maybe some orchids for a nice girl?
(winks)

FOUCH
No, I think I'll try a couple dozen jonquils.

MUSHNIK
Jonquils.

CAMERA FOLLOWS Mushnik to the icebox, where he picks out two dozen jonquils. As he comes out the door, he stops in reaction.

7 PAST HIM TO BACK ROOM 7

He watches Seymour, who has the two glads. He holds them up. One is longer than the other. He puts down the short one and cuts the bottom of the long one. Then he compares them again. Now the second one is longer. He puts down the second one and shortens the first one, which is then shorter, etc., both glads getting shorter and shorter. Over this, dialogue:

MRS. SHIVA
(o.s.)
I'm telling you, a person can't turn around this days, somebody doesn't drop dead.

AUDREY
You've had more than your share of bad luck, Mrs. Shiva.

MRS. SHIVA
Bad luck she calls it. You should have so many relative kicking off, I shouldn't wonder they would fall on top of you.

FOUCH
(o.s.)
Are my jonquils ready?

(CONTINUED)

7 CONTINUED 7

Upset, Mushnik heads toward Fouch.

8 AT THE COUNTER 8

AUDREY
You said you wanted some violets?

MRS. SHIVA
A nice bunch. For Stanley.

MUSHNIK
(to Fouch)
You should see what that Seymour--
Here's your jonquils.
(pulls them back
and starts away)
Wait, I'll wrap them.

FOUCH
Oh, that's all right. I'll eat them here.

We are looking at Mushnik's back. It reacts. Pause, then he turns - stares - smiles a "cheese" smile.

MUSHNIK
Why not?

Fascinated, he hands the flowers to Fouch, who starts right in eating the tops.

MUSHNIK
Of course... What else?

Audrey and Mrs. Shiva slip over and stand watching. Fouch pays no attention, but munches away, pausing to consider the taste.

MUSHNIK
They are ... all right?

FOUCH
I've had better.

AUDREY
Well, this is a small shop.

(CONTINUED)

3 CONTINUED 8

FOUCH
Oh, those expensive shops are full of things that are big and beautiful, but when you raise them for looks and smell, you're bound to lose food value. I always eat in little, out-of-the-way places.

MRS. SHIVA
(slaps her cheek)
Such a thing. Eating flowers.

FOUCH
Don't knock it until you try it.
(eats)

Seymour comes from the rear with two glad blossoms.

SEYMOUR
Look what happened.

MUSHNIK
(slams counter)
There is what I started to tell you. Look on this boy, everybody. Look on the quality of his work. And I ask you, what I did to deserve such good things. I give this boy a job to work for me for ten dollars a week, so he can support his poor, old hypochondrical mother. So look how he works. He chops my flowers up -
(zip-zip sound effect)
..so I have nothing to sell on skid row, This are the thank you I get. Now I ask, when I fire him, where is he going to get such another good job?

SEYMOUR
I'm fired?

MUSHNIK
No, I'm electing you President of the United States. Yes, you are fired.

(CONTINUED)

8 CONTINUED (2) 8

AUDREY
Oh, Gravis, you can't do that!

MUSHNIK
Who? Who? Who can't?

SEYMOUR
I didn't mean it.

MUSHNIK
You never mean it. You didn't mean it the time you delivered the Christmas tree to Greenblatt's delicatessen. You didn't mean it when you put that poor, homeless puppies dog in with the gardenias, and what he did to them. But this time, I, Gravis Mushnik, mean it.

FOUCH
He means it.

SEYMOUR
But gee, Mister Mushnik, I always try to do everything right, and I'm crazy about flowers. I love flowers almost as much as Audrey does.

MUSHNIK
Excellent. You're fired.

AUDREY
Why don't you give him another chance to ressurect himself.

MUSHNIK
I give him a chance to quit.

SEYMOUR
I refuse to quit.

MUSHNIK
You're a brave boy. You're fired.

SEYMOUR
You know what I been doing? I've been working on a special plant, just for you, Mister Mushnik. I'm raising a plant like you never saw before.

(CONTINUED)

8 CONTINUED (3) 8

MUSHNIK
Excellent. I can't even sell the plants I got. Out you.

FOUCH
Wait a minute. If he's got a new kind of plant, you should take a look at it.

MUSHNIK
I don't look on plants. Two hundred years my ancestors sell flowers. I got one lousy shop on skid row. I don't even like flowers.

FOUCH
No, you don't see what I mean. Believe me, I've eaten in hundreds of florist's shops all over the world, and I've noticed that the shops with weird, unusual plants on display seem to do the best business.

AUDREY
See?

SEYMOUR
See?

MRS. SHIVA
See?

MUSHNIK
What is this, a tango?
(to Fouch)
Explain me more.

FOUCH
I remember a place that had one whole wall covered in poison ivy. People came from miles around to see it - and they stayed to buy.

MUSHNIK
The owner, he got rich?

FOUCH
No, he scratched himself to death in an insane asylum.

(CONTINUED)

8 CONTINUED(8

MRS. SHIVA
Oh! That was my cousin Harry!

MUSHNIK
(to Seymour)
Okay - you go home and get this fancy plant and I give a look on it. If Mister white pants Fouch says it's a draw, you still got a job. If he don't, out. Now go.

SEYMOUR
(exiting fast)
Don't worry, Mister Mushnik, you'll like it!

He runs out. Fouch eats another flower.

DISSOLVE:

9 thru 12 EXT. SKID ROW DAY 9 thru 12

SHOTS of Seymour hurrying through the wino-graced streets. (LAP DISSOLVES)

13 EXT. CONDEMNED ALLEY DAY 13

Seymour comes from the street into the alley, climbs a fire escape, and goes into a window.

14 INT. SEYMOUR'S LIVING ROOM DAY 14

This large, almost unfurnished room is an interior decorator's nightmare. It hasn't been cleaned in twenty years, nor has the garbage been emptied. There is no outer door. The window and fire escape is the only entrance to the flat. There is something of a kitchen, however, buried under the refuse, and one side door leads to a bedroom. At this time, the living room is dark and gloomy, but some dirty light shines from the open bedroom door, and we hear the strains of morbid music. Seymour climbs in the window.

(CONTINUED)

14 CONTINUED 14

RADIO ANNOUNCER
(low and dignified)
You have been listening to "Music for old invalids." Our next selection is entitled, "Sickroom Serenade."

The music begins again. Seymour falls over the trash.

WINIFRED
(o.s.)
Seymour, is that you?

SEYMOUR
Yes, Mom.

WINIFRED
Come in here and look at my tongue.

SEYMOUR
(going into bedroom)
Why, did somebody step on it?
(chuckles at own wit)

15 INT. WINIFRED'S BEDROOM DAY 15

This one looks like a midaeval apothecary shop, the walls lined with shelves, on which are packed every sort of patent medicine known to man. Flypaper rolls hang from the ceiling, and seem to be full. On what free wall space remains, there are pictures, of doctors, nurses, heavily bandaged strangers, a hospital and shots of surgical equipment. The center of the room is occupied by a hospital bed, which is flanked by gumball dispensers full of pills, an inhalator, an oxygen tent, an infra-red lamp and the radio, from which the morbid music flows. Propped up in this bed is WINIFRED KRELBOINED, Seymour's mother. She is fairly well along in decades, and combines a sharp tongue with a droning, dramatic, self-pitying quality. She has a bed tray, on which are scattered eye, ear, nose and throat lamps, tongue depressors, q-tips, Kleenex, nose drops, knee hammer, blood-pressure kit and more pills. There is also an intra-venous feeder standing by. She wears a hospital gown, ace bandages

(CONTINUED)

on all limbs, ear plugs, eye shade, nose clip, and around her neck, a stethescope. She's healthy as a horse. When Seymour sees her stern reaction, he stops laughing immediately.

WINIFRED
Have you no sympathy for your mother, laughing at her, mocking her illness, when she has one foot in the grave.

SEYMOUR
Gee, Mom, I didn't mean it.

WINIFRED
You never mean it. Look at my tongue.

She sticks it out and lays a depresser on it.

SEYMOUR
I don't see anything - except a tongue.

WINIFRED
(takes some pills)
Did you stop off at Doctor Mallard's to get the results of my tests?

SEYMOUR
Yeah. He said there was nothing wrong with you.

As they talk, Winifred uses all her props, getting pills from the dispensers, hitting her own knee with the hammer, listening to her heart, etc.

WINIFRED
Oh, not doctor Mallard! I thought he would be one doctor who would tell the truth.

SEYMOUR
He said you could run the decathlon.

WINIFRED
He wants me dead. He must be the assistant coroner.
(uses stethescope)

SEYMOUR
Mom, Mister Mushnik said -

WINIFRED
(alarmed)
Seymour! I think my heart has stopped!

SEYMOUR
You're wearing your ear plugs.

WINIFRED
(takes them out)
Oh.
(listens again)
Ragged. Squashy. I think I've sprung another leak.

SEYMOUR
Mom, Mister Mushnik -

WINIFRED
You know, I read in the Weekly Malingerer that they've discovered a new disease in Arabia, called chronic Nasseritis. I think I have a touch of it right here, over my left hip.

SEYMOUR
I can't stay lo-

WINIFRED
And I'm fairly certain my goiter is coming back. I feel it every morning, right after breakfast.

SEYMOUR
That's when you take those great big pills.

WINIFRED
(coy smile)
Oh, did you bring me any little surprises - maybe some stretomyacin, or a nice laxative?

SEYMOUR
I'm sorry, Mom, but I had to run right home to get my plant.

(CONTINUED)

15 CONTINUED (3) 15

WINIFRED
You mean that week in the kitchen?

SEYMOUR
(starting out)
Yeah. If Mister Mushnik doesn't like it,
(more)

16 INT. LIVING ROOM DAY 16

He heads for the kitchen. (CAMERA WILL FOLLOW)

SEYMOUR
(cont'd)
..he's gonna fire me.

She follows him to the kitchen, holding her robe in back, so her stern won't fall out.

WINIFRED
Apparently my hearing is going out on me. I get the distinct impression that your job security depends upon Mushnik's opinion of this.

She points at a small plant in a double coffee can.

17 INSERT: THE PLANT 17

It resembles a Venus Fly-Trap, the lobe of which is about a foot long. It's a sickly-looking affair, with heavy wilting apparent about the edges.

18 SEYMOUR, WINIFRED AND PLANT 18

SEYMOUR
Gee, it already looks worse than it did before I went to work today. I wish I knew what to do with it.

WINIFRED
If you ask me, you should chuck it out in the trash. I don't like to see my home cluttered up with rotten vegetables.

(CONTINUED)

18 CONTINUED 18

SEYMOUR
I'm sorry, Mom. Look, I gotta run back to the shop. Anything I can bring you home?
(heads for window with plant)

WINIFRED
Bring me an evening Trumpet. They're running a self-diagnosis contest. The winner gets his choice between a trip to the Mayo Clinic or an iron lung.

He gives her a sonly kiss and runs down the escape.

DISSOLVE:

19 EXT. MUSHNIK'S DAY 19

Another bum staggers by. Inside are Gravis Mushnik, Audrey Fulquard and Burson Fouch, who is eating a tulip. Seymour enters with plant and goes inside.

20 INT. MUSHNIK'S DAY 20

SEYMOUR
Here we are, everybody!

They all crowd to the counter to look at the plant.

SEYMOUR
What do you think?

There is a period of silence.

AUDREY
Well...it sure is different.

FOUCH
Actually, it looks delicious, but kind of stale.

SEYMOUR
It hasn't been feeling well.

MUSHNIK
You call that a fancy plant? It looks like it never spent a healthy day on its entired life.

(CONTINUED)

20 CONTINUED 20

AUDREY
I don't care - I like it anyway.

NUSHNIK
You like even skunk cabbage.

AUDREY
What kind of a plant is it, Seymour?

SEYMOUR
Well, I'm not sure. I got the seeds from a Japanese gardner over on Central, who found them in with an order that came from a plantation next to a cranberry farm. None of his seeds were any good, but these were marked "Experimental," and he gave them to me.

MUSHNIK
You don't even know what is this plant you're growing.

SEYMOUR
On the back of the package somebody had written, "Hyrbrid Dionaea Muscipula and Pinguicula Planifolia," with notes on how to get them started. I did what they said, and the plant started out fine. But now I don't know for sure.

MUSHNIK
Excellent. Now I will have my customers to me saying, "Gravis Mushnik, what is that half-wilted plant you got?" And I look proud on them and say, "Who knows?"

SEYMOUR
Oh, it's got a name.

AUDREY
What name?

SEYMOUR
(blushes)
Aw, well..

(CONTINUED)

20 CONTINUED (2) 20

MUSHNIK
What, you gave it a dirty name, you can't mention it?

SEYMOUR
(very embarrassed)
I called it - Audrey Junior.

Mushnik reacts. Audrey lets out a little squeal.

AUDREY
You named it after me? Really? That's the sweetest thing anybody ever did for me!
(gives him a big kiss)

FOUCH
(mutters)
I could improve on that.

MUSHNIK
Well, I don't think that plant is so much I should keep paying you ten dollars a week.

AUDREY
But Gravis, he named it after me!

MUSHNIK
Excellent, and if I keep him, they will name it "Mushnik's Folly," because I will be in jail for no payment on the taxes.

FOUCH
Are you crazy?

MUSHNIK
Who? Who?

FOUCH
You, you. This is probably the only plant of its kind in the world. If Seymour here can nurse it back to health, you'll get people from all over to look at it.

MUSHNIK
You think so. You Fouch.

(CONTINUED)

20 CONTINUED (3) 20

FOUCH
That's right, man. I'm not going to say any more.
(looks at watch)
I've got to get home - my wife is fixing gardenias for dinner. See you tomorrow.
(exits)

AUDREY
Goodnight, Mister Fouch.

SEYMOUR
He's a nice man.

MUSHNIK
Maybe he knows what he talks about and maybe he is not so stupid. I tell you what. We keep you and this Dumbell Junior for a week. Then, if he is not all better, both of you are out.

SEYMOUR
Oh, thank you, Mister Mushnik! I'll make sure of it!

Gravis grunts and goes to the rear corridor. Seymour puts his plant on a pillar in the center of the room, then sits looking at it. Audrey drapes an arm around his shoulder.

AUDREY
Don't be sad, Seymour.

SEYMOUR
Please don't waste your pity on me, Audrey, I'm not worth it.

AUDREY
Who says you're not?

SEYMOUR
(thinks hard)
Everybody.

AUDREY
Maybe they do, but I think you're a fine figurative of a man. And I know that Audrey Junior,
(MORE)

(CONTINUED)

20 CONTINUED (4) 20

AUDREY (cont'd)
(sigh)
..is going to be the most beautiful little thing in the whole, wide world.

SEYMOUR
I dunno. I've fed it every kind of fertilizer and atomic plant food, and distilled mineral water you can buy, but it just keeps getting sicker and sicker.

AUDREY
(pats and kisses him)
Don't worry - you're going to be another Luther Pasadena.

SEYMOUR
Burbank.

SEYMOUR
Goodnight, Seymour.

SEYMOU$
Goodnight, Audrey.

She exits to the rear. SAD MUSIC STARTS. Pause.

SEYMOUR
(to plant)
What's wrong, little plant? Haven't I done everything I could for you? Where did I goof?
(pause)
You're the first plant I ever tried to grow, and if you die, I don't know what I'll do. When I was a little boy, I never had a puppy dog like the other kids. The only thing I ever had was a mother. Now I want something that will be healthy. Please be healthy, little plant.
(almost crying)
Please don't die.
(pause)
I'll get you some water, okay?

(CONTINUED)

20 CONTINUED(5) 20

He rises and crosses to the front window, where the watering can is. He pauses to look out the window.

21 EXT. STOCK SUNSET OVER SKID ROW 21

HOLD long enough for sad music to generate a threat.

22 BIT CLOSEUP SEYMOUR 22

Looking out the window. CAMERA SLOWLY LEAVES HIS FACE AND DOLLIES IN AND DOWN TO THE PLANT. As it gets close, the lobe slowly opens, revealing the long, wicked-looking spikes. MUSIC MORE OMINOUS.

23 NEW ANGLE 23

Seymour comes over with the water - notices the lobe.

SEYMOUR
(not really cheered)
Oh, you opened up again, just like every night at sunset.
(waters it)
I wish I knew how to make you grow. Here, I'll get these vines out of your way.

Seymour reaches for the vine. CAMERA MOVES IN, and we see long, sharp thorns, growing on the vine. Seymour pricks his finger on the vine.

24 INSERT: SEYMOUR PRICKING HIS FINGER 24

A drop of blood drops from sight.

25 INSERT: THE AUDREY JUNIOR 25

Looking as sick and wilted as ever. The drop of blood lands in the open lobe. It snaps shut and "Snaps to attention." MUSIC HELPS IDEA.

26 TWO SHOT SEYMOUR AND PLANT 26

Seymour waves and sucks his finger. Then he notices the plant, and reacts.

(CONTINUED)

26 CONTINUED 26

SEYMOUR
Hey, what happened to you?
(studies it)
How come you woke up?

The lobe opens again. Seymour frowns, then understands and looks at his finger.

SEYMOUR
(uncertain)
Blood? You like... blood?

The plant rustles its leaves and gaps wider. Seymour reacts.

SEYMOUR
Oh, you got to be kidding.
(pause)
Okay, we'll find out.

He goes behind the counter, gets a pin and comes back. He lights his lighter under it to sterilize it. He is already a little scared.

SEYMOUR
I hope you know what I'm doing for you.

Flinching, he hides his eyes and again pricks his finger. He holds it over the lobe and squeezes out a drop. The plant shuts again. THERE IS A FAINT SWALLOWING SOUND, and it opens again. Seymour is more frightened. He sits down in the chair and stares at the plant, which again stretches and gapes at him.

SEYMOUR
(amazed)
Who would ever a thought it.
(pause, then stands determinedly)
Well, as the Indian said, when he ate the dog, "There's no accounting for taste."

He aims carefully and jabs at another finger.

DISSOLVE:

27 EXT. SKID ROW DAY 27

Seymour walks along, his hands in his pockets.

LAP DISSOLVE:

28 EXT. MUSHNIK'S DAY 28

Seymour comes on and stops in reaction to a new sign: "LOOK ON THE PHANTASTIK NEW PLANT, AUDREY JR., First time seen by eye of man! Right from the jungle in Africa! Surprised, he enters the shop.

29 INT. MUSHNIK'S DAY 29

Seymour enters. Mushnik and Audrey are at one side of the room, making an arrangement. When they hear the bell, they turn - and react with delight.

AUDREY
Seymour!

She runs over and throws her arms around him. Mushnik comes right along, beaming. He grabs Seymour's hand and starts pumping it. All the fingers have bandaids around the tips, and it hurts a little.

MUSHNIK
My boy!

AUDREY
Oh, Seymour, I think you're just the most magnanimous person in the whole world!

MUSHNIK
Look on him, Audrey. Isn't he beautiful? Isn't he delicious? Isn't he getting a two dollar raise? What happened to your fingers?

SEYMOUR
Bee stings. How come I'm all of a sudden so wonderful?

MUSHNIK
Five bees, one from each finger?

(CONTINUED)

29 CONTINUED 29

SEYMOUR
(shows other hand)
Ten bees. Did you say I got a two dollar raise?

MUSHNIK
You sure did, my very excellent Seymour Krelboined. Ten bees.

SEYMOUR
What did I do now.

AUDREY
Don't you know what you did? Just look!

She points at the plant. Seymour goes over to look. CAMERA FINALLY PICKS IT UP, The plant is a foot long, all trace of wilt gone, healthy as Winifred.

SEYMOUR
(excited)
It grew! It's a foot long!

AUDREY
Isn't it empirical!

MUSHNIK
It grows like a cold sore from the lip.

The door bursts open, and two giggly teenage girls, SHIRLEY PLUMP and BARBARA FRIDL burst in, laughing.

MUSHNIK
Hello, young pretty ladies. What can Gravis Mushnik do for you?

SHIRLEY
We saw your sign outside.

BARBARA
About the Audrey Junior?

SHIRLEY
So we thought we'd come in and take a look.

(CONTINUED)

MUSHNIK
Well give a look.
(points to plant)

AUDREY
This makes four people who have come in this morning, just to see it.

BARBARA
Oh, dig, Shirley!

SHIRLEY
Isn't it just too much!

BARBARA
What kind of a plant is it?

AUDREY
It's an Audrey Junior.

MUSHNIK
(aside to Seymour)
Where was it you got in trouble with ten bees?

SHIRLEY
Is that all?

BARBARA
I mean, doesn't it have a scinfific name?

MUSHNIK
Yes, but who could denounce it? You would like maybe to buy something?

SHIRLEY
Oh, we don't have any money.

BARBARA
Except two thousand dollars.

SHIRLEY
But we're only supposed to spend that on flowers.

BARBARA
So we don't have any of our own.

SHIRLEY
Isn't that a drag?

NUSHNIK
(hair standing up)
You got two thousand dollars for to only spend on FLOWERS?

BARBARA
Uh-huh.

SHIRLEY
That's right.

MUSHNIK
Who died, the chamber of commerce?

SHIRLEY
We're from Cucamonga High School.

BARBARA
We're building a float.

SHIRLEY
For the Rose Bowl parade.

BARBARA
Which is made out of flowers.

SHIRLEY
Thousands of them.

BARBARA
And we're on the committee.

SHIRLEY
That picks the florist.

BARBARA
And then glues on the flowers.
(makes a face)

SHIRLEY
(again looking at plant)
Gee, that sure is a mad plant.

BARBARA
Oh, wow, yes.

29 CONTINUED ( ) 29

AUDREY
Seymour here invented it.

SHIRLEY
He did?

BARBARA
Oh, you're a blast!

They hug and kiss him. He is rent by embarrassment.

SHIRLEY
Seymour, you're just too wild!

MUSHNIK
Thousands of flowers?

BARBARA
I could kiss you to pieces!
(she tries)

MUSHNIK
Girl, girls, don't damage the horticulturist. Say, how come you don't buy all them flowers from Gravis Mushnik. My flowers got something the others isn't.

SHIRLEY
What's that?

SEYMOUR
They're cheap.

BARBARA
Well, gee, if your shop was good enough to develop Audrey Junior -

SHIRLEY
It should be able to get us all the things we need.

BARBARA
So we'll take it up with the rest of the committee.

MUSHNIK
EXCELLENT!

(CONTINUED)

29 CONTINUED(5) 29

SHIRLEY
Well, we gotta run now! Bye all!

BARBARA
Bye, Seymour!

They run out.

MUSHNIK
Bye, girls!

SEYMOUR & AUDREY
Bye!

Pause. Mushnik comes over and drapes his arm over Seymour's shoulder. He smiles down at him - impishly. Seymour blushes a bit, then smiles back.

MUSHNIK
A son. Look, Audrey, a son I got.

SEYMOUR
Aw, gee, Mister Mushnik.

MUSHNIK
Mister Mushnik? No more, Mister Mushnik. From now on, I want you should call me... "Dad."

SEYMOUR
(writhes a bit, then)
Okay.. "Dad."

AUDREY
Oh, isn't that beautiful.

MUSHNIK
Come over here, my son.

He leads Seymour to the counter, then picks him up and sits him on it.

MUSHNIK
Seymour Krelboined, I wish to talk on you about the future.
(waves his arms)
Look on this fly trap.

(CONTINUED)

Seymour looks at his plant, then sees that Mushnik meant the shop.

MUSHNIK
One of these day, no more of this skid row we got. We will be rish, us. I can see it all now.. I am building for you a giant greenhouse, from which you are creating impossible flowers, which I am then selling for ridiculous prices at my giant new flower market on Wilshire Boulevard, Beverly Hills. Do you see that big sign in the sky? It is saying "GRAVIS MUSHNIK!" In French.

AUDREY
It'll be so exciting. We'll have an orchestra, right next to the cash register. Gravis will wave his arms --
(Gravis does)
and the orchestra will play Mendelsohn's Spring Song, and I'll come out, wrapped in a gown by somebody expensive, and say:

GRAVIS
(LOUD)
The carnations are six hundred dollars a dozen, two dozen for a thousand!

SEYMOUR
It's a bargain!

AUDREY
Get 'em while they last!

The bell rings, and in walks Mrs. Shiva, dabbing her eyes, weeping gently.

MRS. SHIVA
Stop shouting and tell me how much are the carnations today. My uncle Moishe's brother Emmus just passed away Tenafly New Jersey.

29 CONTINUED (7) 29

SEYMOUR
(grand manner)
The carnations are six hundred dollars a dozen!

MRS. SHIVA
So why are they letting him run around loose?

Audrey laughs.

MUSHNIK
Forget my son, Mrs. Shiva. Just point to anything in the store, and it is yours.

MRS. SHIVA
(points)
The cash register, maybe?

MUSHNIK
(grabs flowers)
Here, Mrs. Shiva, five dozen new carnations for the funeral. On the house, courtesy of Gravis Mushnik, the bloom tycoon.

MRS. SHIVA
Thank you very much.
(starts out-
turns)
Only I don't know why are you so happy. Not only is my uncle Moishe's brother Emmus dead Tenafly New Jersey, you should also be giving flowers to that poor dead plant there. Good Morning, Mister Mushnik.
(exits)

There is a pause. Everyone looks slowly at the plant. It's still a foot long, but is again, a sick, wilted rag. They slowly converge on it.

SEYMOUR
Gee... look at my plant, Dad.

MUSHNIK
(slowly - staring
at plant)
Who you are calling "Dad?" Who - Who?

(CONTINUED)

AUDREY
Oh, no! And it was so beautiful and healthy just a few minutes ago!

MUSHNIK
Excellent. A few minutes ago I gave away to Mrs. Shiva five dozen carnations.

AUDREY
I just can't understand it.

Mushnik draws himself up and glares at Seymour, who backs away against a wall.

SEYMOUR
I didn't mean it.

MUSHNIK
You have maybe an explanation?

SEYMOUR
Give me just one minute, please Mister Mushnik. I'll think of one.

MUSHNIK
I can see it all now. We are in the poorhouse. The big sign in the sky it is reading; SEYMOUR KRELBOINED." "Rest in Peace!" In Arabic!

AUDREY
You've got to give him one more chance.

SEYMOUR
You promised I'd have a week. I'll sit up all night tonight with the plant.
(pause)
And I promise it'll be healthy again tomorrow.

CAMERA SLOWLY MOVES IN ON HIM. He licks his lips, fearing what is ahead.

DISSOLVE:

30 INT. EXT. THROUGH WINDOW TO SUNSET 30

31 INT. MUSHNIK'S NIGHT 31

Seymour is again staring through the window. He whistles a few bars of "Saint Louis Blues." Pause

JUNIOR
(o.s. whisper-reverb)
Feed me.

Seymour's scalp rises, and he looks around for the sound of the voice. There's nothing to be seen.

JUNIOR
Feed me.

Seymour jumps. He starts looking under things, etc., finally coming right to the plant.

JUNIOR
Feed me!

SEYMOUR
(staring at plant)
Who said that? You said that.
(moves in closer)
You said that?

He looks around again.

JUNIOR
Mmmmm, FEED ME!

SEYMOUR
You said that!
(squats down)
You can talk...!
I got a plant can talk.
Say it again.

JUNIOR
Feed me.

SEYMOUR
(startled again)
I don't get around much, and I never went to college, but I would've bet there was no such thing as a talking plant.
(MORE)

(CONTINUED)

31 CONTINUED 31

SEYMOUR (cont'd)
(pause)
But I'll take your word for it.
(pause)
I'd like to feed you, but I used up all my fingers.

JUNIOR
Feed me.

SEYMOUR
Look at me - I'm cut to pieces. Well, maybe we can find another drop someplace here.

Starts to take off bandaid.

LAP DISSOLVE:

32 SAME, A FEW MOMENTS LATER 32

Seymour again pricks a finger and a drop falls into the plant. It swallows and opens again.

SEYMOUR
That's the best I can do.

JUNIOR
More! More!

SEYMOUR
Are you kidding? I'm already anemic!

JUNIOR
Feed me more!

SEYMOUR
Look, Junior, I'd be happy to give you anything I got. But I got to keep a little blood, or I'll be worse off than Mom.

Junior sighs and folds up in disgust.

SEYMOUR
I'm sorry, Junior.
(puts on cap)
I'll go for a walk. Maybe I can think of something.
(exits sadly)

DISSOLVE:

33 thru 39 EXT. STREETS AND SLUMS NIGHT 33 thru 39

Seymour wanders aimlessly. SERIES OF LAP DISSOLVES:

DISSOLVE

40 EXT. RAILROAD YARD TRAIN APPROACHING NIGHT 40

The train goes by. CAMERA PANS to Seymour, wandering alone. He comes to a low stone wall, and kicks a whiskey bottle. He picks up the bottle and puts it on the wall. Then he moves back and starts chunking rocks at the bottle, missing twice.

41 CLOSE SHOT SEYMOUR 41

He throws another rock - hard, in anger.

42 CLOSE SHOT BOTTLE ON WALL 42

There's a little whiskey in the bottom. Pause. Suddenly a grinning TRAMP pops his head up from behind the wall and snatches the bottle. He is immediately hit in the head by the rock, and falls over backward.

43 FULL SHOT 43

Seymour reacts in dismay. The Tramp lurches to his feet and begins staggering around. Seymour runs toward him, but he weaves toward the tracks. SOUND of a train coming. Seymour sees it.

44 EXT. STOCK TRAIN COMING FAST NIGHT 44

45 EXT. TRACKS 45

The Tramp sprawls on the tracks.

46 SEYMOUR 46

He runs up, but has to stpp short - covers his eyes.

47 STOCK OF TRAIN 47

It goes by.

48 SEYMOUR 48

Still covering his eyes. He opens his fingers slightly, and sneaks a look. It's horrible. He covers up again.

SEYMOUR
I didn't mean it!

He walks over to the tracks and looks down at the o.s. mess. Now he begins quaking in fear - looks around to see if anybody is looking.

SEYMOUR
What am I gonna do? I'm a murderer!

He looks around and spots a burlap sack. Using that and a stick, he starts picking up the remains.

DISSOLVE

49 EXT. A DARK STREET NIGHT 49

Seymour moves swiftly and furtively along, looking this way and that for a place to hide the bulky, dripping sack that hangs over his shoulder.

LAP DISSOLVE

50 EXT. A BACK YARD NIGHT 50

Seymour comes through a hole in a fence and takes the sack to a roaring backyard incinerator. He opens it and stares at the flames. O.S., a door opens.

WOMAN'S VOICE
Who's that out there? What are you doing?

Seymour panics and runs back through the hole.

LAP DISSOLVE

51 EXT. AN ALLEY NIGHT 51

He runs down the alley, panting with exhaustion.

SEYMOUR
(to sack)
Oh, I got to get rid of you!

(CONTINUED)

51 CONTINUED 51

He moves to a garbage can and lifts the lid. A SHADOWY FIGURE approaches, laughing in low tones. He runs again.

LAP DISSOLVE

52 EXT. MORTUARY NIGHT 52

A hearse is parked in the drive. Seymour sneaks up to the hearse and opens the rear. Terror.

53 INSIDE THE HEARSE 53

A body lies under a sheet. Seymour runs.

54 LONG SHOT DOWN STREET 54

As Seymour runs into the shadows.

DISSOLVE

55 EXT. MUSHNIK'S NIGHT 55

Seymour out of breath, runs up in a little side alley. He hides there for a moment, then hurries into the shop. From outside, we see him pull down she shade. CAMERA DOLLIES IN TO THE SHADE. Through a hole, we can see Seymour drop the sack and flop on the floor.

56 INT. MUSHNIK'S NIGHT 56

Seymour sits on the floor and gives in to a case of the shakes. This goes on for several seconds, then:

JUNIOR
Feed me!

Seymour jumps a yard and howls in shock. He sinks back again, holding his heart and staring reproachfully at the plant. The lobe is open and quivering.

JUNIOR
Feed me!

(CONTINUED)

56 CONTINUED 56

SEYMOUR
(between pantings)
Look, chowhound, I got problems of my own, so don't bother me.

JUNIOR
Feed me!

SEYMOUR
I'm sorry, pal, I'm fresh out of blood. Talk to somebody else.

JUNIOR
I'm hungry!

SEYMOUR
(reacts to new line)
Can't you see that I'm knocked out? I killed a man tonight.
(almost cries briefly)
I'm a murderer. You think it's fun to be a murderer? You think it's laughs to haul around a sack fulla -
(doube take on sack)

He stares at the sack, then shakes his head decisively.

JUNIOR
Food!

SEYMOUR
Oh, no, Junior. What kind of a guy do you think I am?

JUNIOR
I'm starved!

Seymour hasn't much resistance left. He looks from one to the other, then moves tentatively toward the sack.

SEYMOUR
Well.. maybe just a snack.

(CONTINUED)

56 CONTINUED 56

He hesitates again, then, screwing up his courage, reaches into the sack and feels around. Horrified and sickened reactions at various discoveries. He finally gets something, and draws out a hand - (shaking hands.) He groans at the sight of it. Takes it by finger-tip.

JUNIOR
That looks great!

Seymour reacts, then goes to the plant. He holds the hand over it, letting the blood run, then drip into the eager, swallowing lobe. Seymour almost faints.

JUNIOR
(when blood runs out)
More! More!

Seymore squeezes the hand, getting a fresh flow. When that's gone, he shakes out the last drops, but in doing so, gets the hand close to the lobe, WHICH TIPS SUDDENLY UP and snags the hand out of Seymour's grasp. Seymour sits terrified and nauseous, as the plant chomps, chews and makes the hand slowly disappear. DOLLY IN TO CLOSE SHOT of closed, chewing plant. It looks like a mouth.

CUT TO:

57 INT. RESTAURANT CLOSEUP MUSHNIK NIGHT 57

He is chewing a big bite. Swallows it. CAMERA PULLS BACK. Audrey sits opposite him. They are eating salad.

MUSHNIK
Now DOT is what I call a salad. What kind it is?

AUDREY
Cesearean.

MUSHNIK
Excellent! Now before we got the next course, let's have nice cigar?
(offers her one)

(CONTINUED)

57 CONTINUED 57

MUSHNIK
You would like a cigar?

AUDREY
No, thank you.

MUSHNIK
(readhing in pocket-laughs)
Oh, ho, what was I thinking. Of course you don't want--!

He claws around in his pockets.

MUSHNIK
I wanted some matches, and what I find?
(quits search)
The money I left in my other suit.

A WAITRESS ENTERS with the next course.

WAITRESS
(smart alec)
Here's your mock chicken legs.

AUDREY
(loud to Mushnik)
You mean you don't have any money?

The Waitress, who had started away, does a big freeze, then turns back and smiles craftily at Mushnik. He smiles back just as broadly. Play it long. Then:

WAITRESS
So what else is new?

MUSHNIK
Alright, I made a mistake. Once in a while a man is not entitled?

WAITRESS
Go on, this is your story. I'll wait for the punch line.

MUSHNIK
Look, girly, I got in my cash register at my flower shop the
(MORE)

(CONTINUED)

41.

57 CONTINUED (2) 57

MUSHNIK (cont'd)
whole day's receipts, totalling more than something like nine dollars. You bring the rest of the food, then I will go to my shop go and get it.

WAITRESS
(claps hands)
Oh, you're playing my favorite song! Never mind buster - one of you can go right now and get the loot, but the other one has to stay here until the first one gets back, if I make myself clear.

MUSHNIK
In this fency-shmency restuarant you are holding hostages, right?
(stands)
Excellent. Eat up, Audrey, I'll be back in a flash with the cash.
(to waitress)
No wonder this place is called "Belsen's." Hah.
(exits)

DISSOLVE

58 EXT. MUSHNIK'S NIGHT (PANNING SHOT) 58

Mushnik runs up to the flower shop and takes out his key. Then he notices that the light is on. Worried, he moves to the window and looks through the hole.

59 INT. MUSHNIK'S (SHOT THROUGH HOLE IN SHADE) 59
NIGHT

Inside, we are looking at Seymour's back. Like Santa, he holds the sack in one hand, and with the other, feeds parts to the gluttonous plant. Mushnik watches feet, arms, a head with a hat on, etc., going down the drain.

60 REVERSE MUSHNIK'S EYE THROUGH HOLE 60

It reacts violently.

61 EXT. MUSHNIK'S MUSHNIK NIGHT 61

He stares in horror at what he sees, and shakes like one with the ague. After several moments for his terror to swell, he staggers backward from the window, turns and runs wildly.

62 INT. MUSHNIK'S NIGHT 62

Seymour continues his macabre service.

SEYMOUR
(singing)
"Deck the halls with baughs of Holly, fa-la-la-la-la, la-la-la-la! 'Tis the season to be jolly, Fa-la-la-la-la, la-la-la-la!"

63 THE PLANT 63

Closed, but munching.

64 SEYMOUR 64

SEYMOUR
Well, this took some getting used to, but thanks for helping me dispose of the evidence.
(takes another piece)
"Don we now our gay apparel, Fa-la-la, fa-la-la, la-la-la!"

DISSOLVE:

65 INT. RESTAURANT NIGHT 65

Audrey is asleep in the booth. Mushnik staggers in and collapses into his seat. Audrey wakes with a yelp.

WAITRESS
(entering)
You're flush now, right?

MUSHNIK
(staring straight ahead)
BRING ME WHISKEY, RUM, WINE, GIN, BOURBON!

(CONTINUED)

WAITRESS
(shocked)
What!

MUSHNIK
SCOTCH, VODKA, RYE, TEQUILA, SAKI, MANISCHEWITZ!

WAITRESS
Did you bring the money?

MUSHNIK
(finally aware of her)
Never mind the money! I got to get drunk! Now!

WAITRESS
(to Audrey)
What made him flip?

AUDREY
(scared)
I don't know.

Mushnik is tearing off his elaborate jewelry. He throws it on the table.

MUSHNIK
Here! Bring anything! Creme de minthe! Everything you got!

WAITRESS
(grabs jewels)
O-KAY!

She runs out. Mushnik sags into the booth.

AUDREY
Gravis, what happened?!

MUSHNIK
Don't ask.

AUDREY
You look like you saw a ghost!

MUSHNIK
Ghosts I could handle. Don't ask.

(CONTINUED)

65 CONTINUED (2) 65

AUDREY
You can tell me. Maybe I can help.

MUSHNIK
Help you couldn't.

AUDREY
Try to eat something. It might calm your agromation.

He lifts a fork to his face, stares at it, and drops it, shuddering.

MUSHNIK
In mind own shop yet. Such a terrible thing you wouldn't believe.

AUDREY
I wish you'd break out and tell me.

MUSHNIK
Tomorrow I'll tell you. Right after I'm telling the police.

He unconsciously puts a forkful of food in his mouth, and immediately spits it out, forcing Audrey to duck.

DISSOLVE:

67 EXT. SKID ROW DAY (LOCATION) 67

Mushnik strides rapidly down the sidewalk.

FINK
(narrating)
But Mushnik didn't come to the police. If he had, that might have been the finish of the unhappy story. It was not.

Mushnik stops in reaction to what he sees ahead.

68 EXT. MUSHNIK'S FULL SHOT MUSHNIK'S POV DAY 68

There is a crowd standing in front of the window. Mushnik enters and stares in amazement at them.

(CONTINUED)

68 CONTINUED 68

BABBLE OF AD-LIBS
Just look at it! What is it!
I never saw anything like that!
It's called "Audrey Junior.
Are we gonna have to pay parity
for crops of those things? etc.

Bewildered, Mushnik pushes through the crowd and into the shop.

69 INT. MUSHNIK'S DAY 69

Another crowd packs the store. The plant, now four feet long in the lobe, is asleep, but Audrey, Seymour, and Fouch are very much alive. Mushnik squeezes in.

MORE AD-LIBS
It's just beautiful! I wonder
when the buds are going to open.
The girl said that Seymour grew
it in a coffee can in his kitchen.
They got coffee cans that big?
That's no plant, it's a tree.
Biggest melon I ever laid eyes on.
(MORE MUST BE
IMPROVISED TO
CARRY THROUGH THE
SCENE)

The cash register is jungling merrily. Mushnik is pressed to one side by the crowd, but he can see that everyone is buying flowers.

AUDREY
(yells from
register)
Hi, Gravis! Eighty-five dollars
worth of business already, and
we've hardly opened.

Mushnik gets to see the plant. It terrifies him. Barbara and Shirley appear in the crush;

FOUCH
(eating)
What did I tell you, Mushnik?
Would you be interested in selling
half interest in the place? Say
ten thousand.

(CONTINUED)

69 CONTINUED 69

SHIRLEY
Mister Mushnik!

BARBARA
We talked to the committee!

SHIRLEY
And they said we could use your flowers!

BARBARA
On the float!

SHIRLEY
And guess what!

BARBARA
We're going to feature Audrey Junior!

SHIRLEY
Right on top of the float.

MUSHNIK
Oy.

BARBARA
Can't you just picture it?

MUSHNIK
I can picture it.

SHIRLEY
Won't the people just eat it up?

MUSHNIK
Eat up. The people.

BARBARA
And we'll have the big part of it open!

SHIRLEY
So she can ride in it!

MUSHNIK
Ride.

BARBARA
The queen!

69 CONTINUED (2) 69

SHIRLEY
With a crown and sceptre.

BARBARA
She'll be so cute.

SHIRLEY
You could just eat her up!

MUSHNIK
Eat up. The girl.

Seymour comes up, holding his jaw.

SHIRLEY
Here's Seymour!

They both start kissing him on the cheeks.

SEYMOUR
(in pain)
Oo! Ow! Please, stop! I got a toothanhe!

MUSHNIK
(grabs him)
You! Come with me.

He grabs him by his sore cheek and hauls him, howling, into the corridor. They vanish in the crowd.

70 INT. BACK ROOM DAY 70

O.S., the crowd babble and cash register go on. Mushnik drags the yelping Seymour into the room and backs him up against a shelf covered with thorny items, which prick him regularly.

SEYMOUR
Whatta ya doin! Leggo my jaw!

MUSHNIK
(deliberately becoming friendly and gentle)
Now, Seymour - mine son - talk to me.

(CONTINUED)

70 CONTINUED 70

SEYMOUR
My tooth hurts. Talk about what?

MUSHNIK
The plant. Is that a nice subject for to talk?

SEYMOUR
Oh, the plants great. It's four times as big as it was yesterday.

MUSHNIK
I saw, I saw.
(carefully)
How come the plant is now so big?

SEYMOUR
(lying)
I don't know. But look at all the people in there. We already sold seventy dollars worth of flowers, and we haven't been open half an hour.

MUSHNIK
Eighty-five. Look, you gave to me a fancy name on this plant. What do just people call it? Like a rose has also a fancy name, but people just say "rose."

SEYMOUR
Oh, well, it's a cross between a butterwort and a Venus Fly-Trap.

MUSHNIK
(nods)
Venus Fly-Trap. What kinds are the habits this fly-trap?

SEYMOUR
Well, the book says it eats insects, but it only eats them three times in it's life, then it's full grown.

MUSHNIK
How many times this one is eat?

SEYMOUR
(reserved)
Well, once or twice.

(CONTINUED)

70 CONTINUED (2) 70

MUSHNIK
You can't remember?

SEYMOUR
This is a kind of unusual type Venus Fly-Trap.

MUSHNIK
Dot is a possibility.

SEYMOUR
Maybe it'll never eat again. I don't see how it could get any bigger.

MUSHNIK
Then you think it don't need any more, flies.

SEYMOUR
(uncertain)
No.

Gravis listens to the swelling noises outside.

AD-LIBS
(o.s.)
Give me three dozen daffodils! Say, young woman, I've been waiting for my cresanthemums for ten minutes. Will somebody please wait on me?
(and the register)

SEYMOUR
My tooth is just killing me.

MUSHNIK
Excellent. Go see the dentist. I will take care of things here.

SEYMOUR
Thanks, boss.

He exits into the corridor. Mushnik sits slowly on the shelf to think, heavily. The ad-libs are still coming through. Audrey, haggard, enters.

AUDREY
Gravis, we're going to have to order more flowers. Tons of them.

(CONTINUED)

70 CONTINUED (3) 70

MUSHNIK
(after a long pause)
I'm making a lot of money.

SLOW DISSOLVE

71 EXT. SKID ROW DAY 71

Seymour skips happily among the bums, going home.

LAP DISSOLVE

72 EXT. SEYMOUR'S ALLEY FIRE ESCAPE DAY 72

He hurries up the escape, holding his jaw, and goes in the window.

73 INT. WINIFRED'S BEDROOM CLOSE ON TENT DAY 73

An inhaler tent, with Winifred under it, breathing. CAMERA PULLS BACK, revealing her rump, stuck up in the air. Seymour enters, carrying a small paper bag.

SEYMOUR
Hi, mom!

WINIFRED
(jumps from shock)
Seymour!
(Comes out)
Don't come at me like that. It's very bad for my heart.

SEYMOUR
Oh, I'm sorry, Mom. I didn't mean it.
(holds out bag)
Look what I brought you.

WINIFRED
(snatches it)
A surprise? Oh, lemme see!

She takes out a bottle of patent medicine. Very happy.

(CONTINUED)

73 CONTINUED 73

WINIFRED
Oh, it's Doctor Canvasback's famous tonic.
(reads label)
To be taken internally or externally, for pain of neuritis, neuralgia, headache, backache, stomach acidity, tired blood, pink eye, lethargia, caughs due to colds, irregularity, diaper rash, clogged sinus passages, dandruff and gallstones. If hit by a truck, call your physician.
(pause)
Alcohol content, 98 percent.
(kisses him)
Thank you, Seymour, you don't know what this means to me.

She uncorks the bottle and takes it chuck-aluck, draining a third of it, then smaching her lips.

WINIFRED
I can feel that healthy glow spreading through me already.
(hiccups)

SEYMOUR
Guess what, Mom. Mister Mushnik is going to double my salary.

WINIFRED
Double your salary!
(takes her blood pressure)
Just think of that. We can move out of this dump and into a nice new hospital. We can even have people over - Cardiologists, radiologists, orthopedists, all sorts of wonderful people. And you can raise beautiful flowers for my room.

SEYMOUR
(enthused)
Yeah, and we can get you an electric wheelchair, so you don't have to walk anymore at all.

(CONTINUED)

73 CONTINUED (2) 73

WINIFRED
Or I'll have a pair of gold-headed ivory canes!

SEYMOUR
And a platinum truss!

WINIFRED
I'll have both my hips pinned!

SEYMOUR
You can even be psychoanalysed!

WINIFRED
(slaps him)
Don't start that again.

SEYMOUR
Oh, my jaw!

WINIFRED
Got a toothache? - here, take a few of these.

She hands him a mess of pills. By now she has killed the bottle, and is getting very drunk.

SEYMOUR
(taking pills)
Thanks, but I don't think it'll help. Mister Mushnik told me to go to the dentist, but Doctor Farb charges cash, and I don't have any.

WINIFRED
Doctor Farb. If he wasn't the cheapest dentist in the world, I'd never have anything to do with him. You know, that man is crazy.

SEYMOUR
He hates his patients.

WINIFRED
Do you remember last year, when I had to get more teeth? He sold me a left over bridge that he'd made for a patient who died.

(CONTINUED)

73 CONTINUED (3) 73

SEYMOUR
I remember.

WINIFRED
(fingers in mouth)
Doesn't even fit.
(takes them out, puts them back)
Listen, why don't you go back to Mushnik's and get him to give you the money for the dentist? He's making enough, that crummy Turk.
(hiccups)

SEYMOUR
That's a good idea.

WINIFRED
(sings)
"Kiss me again, kiss me again, kiss me again, and again."

SEYMOUR
My tooth is getting worse. I'd better get going.

WINIFRED
Goodbye, son, I'll wait for you at the golden edge of dawn.

She hiccups. He exits. She takes another bottle from the shelf, pulls the corks with her teeth and drinks.

WINIFRED
"Drink to me only with thine eyes, and I'll not ask for wine."
(dances)

DISSOLVE

74 EXT. SKID ROW DAY 74

Seymour is hurrying back. He stops in reaction to:

75 EXT. MUSHNIK'S HIS POV DAY 75

The shade is drawn, and there are no people out front. Seymour hurries into shot and shop.

75 INT. MUSHNIK'S TWO SHOT MUSHNIK AND AUDREY DAY 76

They sit like a pair of drowsy vultures, completely dejected. O.S., Seymour enters. They don't look up.

77 SEYMOUR 77

SEYMOUR
Hey, I came back to -
(reacts to them)
What's the -

He reacts to the o.s. plant. CAMERA PANS. It's wilting again, looking sicker than ever.

SEYMOUR
It's wilting again.

MUSHNIK
For the last time. Finish, the end, kaput, that's it.

AUDREY
All the people went home.

MUSHNIK
Maybe it's a better thing. Better we let it go ahead and die. We still got Mrs. Shiva.

SEYMOUR
I came back to ask you for some..
(thinks better of it)
Well, maybe I can get him to charge it.
(tip-toes out)

78 TWO SHOT MUSHNIK AND AUDREY 78

MUSHNIK
Maybe we can get in another business like starving.

DISSOLVE

79 INT. FARB'S CORRIDOR DOOR DAY 79

The sign reads: PHOEBUS FARB D.D.S. Seymour enters,

(CONTINUED)

79 CONTINUED 79

opens the door and goes in, CAMERA FOLLOWING HIM. No one is around in the WAITING ROOM. He sits down and reads a magazine called "PAIN." After a few moments we hear the drill WHINE in the back room. The SCREAMS of a PATIENT ring out. Seymour reacts. The screams get louder and louder, tearing the roof off. Seymour gets the shakes.

PATEINT
(O.S.)
Oh, no, please no more, oh please, don't hurt me any more! I can't stand it! Oh, no! OH NO!

FARB
(O.S.)
(SARDONIC LAUGHTER)
(more screams)
That'll teach you to keep your bill up to date, you deadbeat!
(more screams and laughter)

Seymour drops the magazine and mops his brow. In a moment, the door to the chair room bursts open, and the PATIENT, still in his apron, runs out, across the room and out the corridor door. Farb steps out.

FARB
(shaking his fist)
Go on and run, you sniveling coward! I don't care! I'm glad it hurt, glad, do you hear? It helps me get even for having to work in this lousy neighborhood, full of rotton teeth and rotton breaths! Before I'm through, I'll get all of you!

He starts back, laughing, then sees Seymour. He quickly puts on a fawning smile.

FARB
Oh, it's Seymour Krelboined. Got a little tooth trouble, eh?

SEYMOUR
(tries to get out)
No, I was looking for the men's room.

(CONTINUED)

79 CONTINUED (2) 79

FARB
(grabs him)
Oh, no you don't! Inside, scum.

Miserable, Seymour shuffles into Farb's office.

80 INT. CHAIR ROOM DAY 80

Seymour enters, followed by Farb.

FARB
So you're the young man who
ruined by gladiolas.

Seymour does a to-the-rear-march and tries to get out, but Farb snags him and flings him bodily into the chair.

SEYMOUR
(in chair)
Guess what! My tooth -

SEYMOUR AND FARB
(in unison)
stopped hurting!

FARB
Shut up and open up.

He pries Seymour's jaws apart and glares inside.

FARB
Looks like a deserted bomb shelter.

SEYMOUR
(points)
It's this tooth here.

FARB
Who's the doctor here, you or me?
Are you practicing dentistry
without a license? I'll find
the tooth.

He grabs the mirror and bangs it around Seymour's mouth.

FARB
Does that hurt?

(CONTINUED)

80 CONTINUED 80

SEYMOUR
Ow, yes.

FARB
Good. You ain't felt nothin' yet.

Still using the mirror. TINKLE of broken glass.

SEYMOUR
You broke the mirror in my mouth!

FARB
Don't tell me, stupid, just swallow it.
(looks with another)
There it is. Ugh, what a stalagmite. It's an easy one, so we won't bother with novacaine.
(dirty laugh)

SEYMOUR
I have very sensitive teeth.

FARB
Don't worry, I'll get rid of them.

He picks up a hammer and chisel, and attacks Seymour's teeth. At the same time, he has a coughing fit. Seymour screams under the punishment.

FARB
Oh, stop sniveling. You're a worse patient than your mother.
(laughs)
Boy did I unload a pair of bum dentures on her.

Seymour is gagging. Farb reaches in with a pair of pliers and pulls out a wad of gum. He opens and closes the pliers, the gum stretching between the jaws.

FARB
Is this how you prepare for the dentist?

He pulls off the gum and throws it back in Seymour's mouth. He then pauses to study the mouth.

(CONTINUED)

80 CONTINUED (2) 80

FARB
(pointing)
Uh-huh. That one, and that one, and that one, and that one, and -

SEYMOUR
It's only one tooth!

FARB
Don't be a sucker. I get paid by the hour, not by the tooth.
(reacts)
Ooo, there's a big one!

He quickly shoves the pliers in the mouth, clamps, gives one twist and comes out with a huge tooth. Seymour howls.

FARB
Look at that thing. I didn't know you were an elk.

Seymour is in agony. Farb pitches the tooth out the window, then turns on the drill and goes to a cabinet, where he takes out a jar of silver filling mix.

FARB
Can't afford an assistant, so I get this instant filling mix. Doesn't last very long, but it fools the customers. Now let's see.

He heads for Seymour with the drill. Seymour tries to duck, dodging back and forth, Farb matching his moves and laughing.

SEYMOUR
No! No! Get away!

FARB
It's like pinning the tail on the donkey.
(shoots, misses, aims again, still dodging)
I feel just like William Tell.

He jabs again, and this time gets in the mouth. He stirs around inside, like a spoon in a glass of iced

(CONTINUED)

80 CONTINUED (3) 80

tea. Seymour screams and leaps up on the seat. He snatches the drill out of Farb's hand.

SEYMOUR
You're tryin' to kill me!

Farb lunges at him, and Seymour jumps back, holding the drill out to defend himself. Farb picks up a scalpel, and tries to get to him. They duel.

FARB
Ha! Parry...! THRUST!

He thrusts, but Seymour deftly sidesteps and comes in with the drill, which goes into Farb's eye. The dentist clutches his face, staggers back, falls and dies. Seymour is horrified. The OUTER DOOR BELL TONE sounds, and he looks up in frozen panic.

FORCE'S VOICE
Is this Doctor Farb's office?
Oh, yes, I see it is.

81 INT. WAITING ROOM DAY 81

WILBUR FORCE is an irrepressibly cheerful man. Smiling and humming, he sits down and starts reading "Pain."

WILBUR
Is the doctor in?

SEYMOUR
(o.s., nervous)
J-j-j-just a minute!

Force looks through the magazine, chucking and smiling. This goes on for part of a minute, then.

SEYMOUR
(O.S.)
You may come in now!

Sound of the drill, o.s. Wilbur goes to the inner door, opens it and steps in. Seymour is dressed in Farb's gown, and Farb's body is in the chair. (In the reverses, we see his head hanging back, his mouth stretched open, and his good eye open. There is a trickle of blood running from the closed one. Seymour works on his dead teeth.

(CONTINUED)

81 CONTINUED 81

SEYMOUR
Y-yes?

WILBUR
My name is Wilbur Force.

SEYMOUR
Wilburforce what?

WILBUR
Just Wilbur Force. My first name is Wilbur and my last name is Force. I don't have a middle name.

He tries to get a peek at the patient, and Seymour moves in front of him. But Wilbur is happily persistant, and keeps moving around for a look.

SEYMOUR
Do you have an appointment?

WILBUR
No, but you were highly recommended to me by one of your patients - a Mrs. Sl'Shiva. I do a lot of undertaking for her realitves.

SEYMOUR
Well, as you can see, I have a patient just now, and the rest of the day is all filled up. Why don't you come back tomorrow?

WILBUR
(chuckles)
Oh, I couldn't do that. I have three or four abcesses, a little pyhorrea, nine or ten cavities, lost my pivot tooth, and I'm in terrible pain.
(little laugh)

SEYMOUR
Well, I'm afraid I can't help you.

WILBUR
That's all right, I'll just wait outside.
(laughs and exits)

(CONTINUED)

81 CONTINUED (2) 81

He closes the door behind him, and we remain in the chair room. Seymour sweats and looks for a way out. Finally he drags Farb from the chair.

82 INT. WAITING ROOM DAY 82

Wilbur reads aloud to himself from "Pain."

WILBUR
"The patient came to me with a large hole in his abdomen, caused by a fire poker, used on him by his wife.
(chuckles)
He had almost bled to death, and gangrene had set in. I didn't give him much of a chance.
(guffaws)
There were other complications. The man had cancer, tuberculosis, leprosy, and a touch of the grippe.
(screams)
I decided to operate.

The inner door opens, and Seymour looks out.

SEYMOUR
My patient left, Mister Force. You can come in now.

WILBUR
Oh, goody.
(crosses)
I didn't see the other man leave.

SEYMOUR
He went out the back way.

They walk into the back room.

83 INT. CHAIR ROOM DAY 83

Wilbur sits down in the chair. The coat rack now has a large racoon coat hanging on it, with a hat on top. It bulges suspiciously, and there are a pair of feet hanging out the bottom, but in a place where Wilbur can't see them.

(CONTINUED)

83 CONTINUED 83

WILBUR
(through action)
You know, most people hate to go to the dentist, but I rather enjoy it. There's a feeling of progress, of growing, when that old drill goes in. As a matter of fact, I would rather go to the dentist than anywhere. Wouldn't you?

SEYMOUR
Yeah.

WILBUR
Now you can forget the novacaine. It dulls the senses.

SEYMOUR
(turns on drill)
This is going to hurt you more than it is me.

He slowly moves toward Wilbur's mouth. Wilbur rubs his hands together expectantly.

WILBUR
Oh, boy, oh, boy, here it comes!

Seymour can't stand this. He closes his eyes and stabs blindly. Wilbur immediately begins howling in pain, but LAUGHING FROM MASOCHISTIC PLEASURE AT THE SAME TIME. Milk this for all it's worth. Finally Seymour takes the drill out.

WILBUR
Oh, don't stop now!

SEYMOUR
Well, I drilled a lot of holes. Now I got to fill them with this silver stuff.

WILBUR
Aren't you going to pull any?

SEYMOUR
Well..

WILBUR
Oh, go on.

(CONTINUED)

CONTINUED (2) 83

SEYMOUR
Got any special tooth in mind?

WILBUR
(sticks finger in mouth)
There's one back here that I hardly ever use at all.

SEYMOUR
(shrugs)
Okay!

Gets the pliers.

WILBUR
Now take it nice and slow.

Seymour reaches in and grabs the tooth. He pulls and pulls. Wilbur bellows and roars, but the tooth doesn't come. Seymour has to kneel on the arms of the chair to get leverage. The tooth finally comes out, and Seymour falls over backwards. Wilbur lets out a loud sigh of satisfaction.

WILBUR
Oh, that was beautiful!
(hopeful)
Do you think --
(holds up fingers)
Just one more little bitty one?
Huh? Huh? Please?

SEYMOUR
Why not?

He starts again.

LAP DISSOLVE

84 INT. FARB'S OFFICE AT CORRIDOR DOOR NIGHT 84

Wilbur is pausing before leaving, putting on his hat. He faces away from CAMERA, toward Seymour, who is seeing him out.

WILBUR
Well, Doctor Farb, it's been quite a day. And I can truthfully say that I have never enjoyed an afternoon more. I'll recommend all my friends.

(CONTINUED)

84 CONTINUED 84

SEYMOUR
Thank you.

WILBUR
Bye, now.

He turns on CAMERA, exiting. Every other tooth in his smiling face is missing. He exits. Seymour closes the door ON CAMERA.

85 INT. WAITING ROOM NIGHT 85

Stripping off the gown, Seymour runs across and into the back room.

86 INT. BACK ROOM NIGHT 86

He tears down the racoon coat, revealing Farb, hanging on the coat rack. He looks out the window at the night, then starts unhooking the body.

LAP DISSOLVE

87 INT. CORRIDOR NIGHT 87

Deserted. Farb's door slowly opens and Seymour peeks out. The coast is clear, so he comes out with Farb's body, holding it as if Farb were passed-out-drunk, one arm around his waist, Farb's over his shoulder. He starts dragging him down the corridor. A WOMAN enters, coming from the other direction. Seymour becomes "Drunk.".

SEYMOUR
"Tenting tonight, tenting tonight,
tenting in the old camp ground!
Tenting tonight, tenting tonight,
tenting in the old camp ground!"

Etc. The Woman goes on, but she keeps looking back at the spectacle of a drunken dentist being removed from his office by a sodden companion.

LAP DISSOLVE:

88 EXT. MUSHNIK'S NIGHT 88

Seymour, wearing a coat with the collar turned up, and a hat pulled down over his eyes, enters pulling a wagon, covered with a tremendous funeral flower-blanket, which hides a suspicious-looking lump. Nervously, he unlocks the door, shoves the wagon inside and slams the door after him.

89 INT. MUSHNIK'S NIGHT 89

It's very dark. Seymour fumbles around and turns on the light. Immediately:

JUNIOR
Feed me!

SEYMOUR
(exasperated)
Can't you even wait until I take off my hat?

He takes off his hat and coat, rolls up his sleeves, then whips off the flower blanket, revealing Farb, who still has one eye open and his jaw dropping.

JUNIOR
FOOD!

SEYMOUR
Okay, relax a minute! I gotta get this guy out of the wagon, and I don't want to bust you up when I feed him to you.

JUNIOR
Mmmmmmm, fooooood.

Seymour goes through elaborate flopping and dragging of the uncooperative corpse, but finally gets it over to the plant, lifts it up and gently lowers it into the eager lobe.

SEYMOUR
This should be enough for anybody.

The plant starts chomping. Seymour sits back to watch.

90 THE PLANT 90

Farb's body is upright, slowly sinking into the

(CONTINUED)

90 CONTINUED 90

kneading lobe. His eye looks reproachfully at Seymour.

SEYMOUR
Well, so long, doctor Farb. You may have been an awful dentist, but you were a nice fellow. I never meant to kill anybody in my whole life, but you're the second guy in two days, and really, you asked for it, coming at me with that knife and all.

The face is just sinking from sight.

SEYMOUR
Goodbye again, Doctor.

He's gone. The lobe slowly closes.

SEYMOUR
Do you want anything else?

The lobe opens slightly.

JUNIOR
(belches)

SEYMOUR
Okay, see you in the morning.

He takes his hat and coat, turns out the light and exits.

FADE OUT

91 INT. HALLWAY ANGLE ON DOOR DAY 91

Sign on the door: "SGT. JOE FINK - Homicide." Pause, then OFFICER FRANK STOOLEY enters and knocks on the door. He worries about his job, smoothes his suit.

FINK
(o.s.)
Come in.

Frank opens the door and shows us an inner office, at the desk of which sits SGT. JOE FINK.

(CONTINUED)

91 CONTINUED 91

FRANK
It's me, Joe.

FINK
Come on in, Frank.

92 INT. FINK'S OFFICE DAY 92

Frank enters and sits down.

FINK
How's the wife, Frank?

FRANK
Not bad, Joe.

FINK
Glad to hear it. The kids?

FRANK
Lost one yesterday.

FINK
Lost one, eh? How'd it happen?

FRANK
Hangnail.

FINK
Those are the breaks.

FRANK
I think so.

FINK
Got a strange one here. Railroad people say they lost one of their best detectives the other night.

FRANK
Don't say.

FINK
Down by the yards. He was watching the refrigerator cars.

FRANK
Refrigerator cars?

(CONTINUED)

92 CONTINUED 92

FINK
Ice thieves.

FRANK
Uh-huh. What happened?

FINK
Don't know. Vanished. Blood on tracks.

FRANK
Clues?

FINK
Nope.

FRANK
Anything else?

FINK
Dentist. Farb.

FRANK
Dead?

FINK
Missing.

FRANK
Clues?

FINK
Blood in office.

FRANK
Where?

FINK
Skid row.

FRANK
Ideas?

FINK
None.

FRANK
Check it out?

(CONTINUED)

92 CONTINUED (2) 92

FINK
Yeah.

They stand, put on their hats and exit.

DISSOLVE

93 EXT. MUSHNIK'S DAY 93

Mushnik, tired and twitchy, plods up, sighs, unlocks his door and enters.

FINK
(narrating over action)
Now we were on the case. Officer Frank Stooley and me. My name is Fink. Sergeant Joe Fink. I'm a fink.

94 INT. MUSHNIK'S DAY 94

Mushnik enters, wearily. The plant is now eight feet tall, and almost fills the shop. Mushnik glances at it, and keeps walking toward the back room. Suddenly he freezes, and again we play the double-take off his back. He is still frozen, as Seymour pope in, whistling and cheerful.

SEYMOUR
Morning, Mister Mushnik.
(sees plant)
Wow, look at that!

Mushnik hasn't moved. Audrey enters.

AUDREY
Hi, everybody.
(sees plant)
Omigosh.

SEYMOUR
Isn't that something?

AUDREY
Its - its - monstrositous!

SEYMOUR
Yeah!

(CONTINUED)

93 CONTINUED 94

Now Mushnik slowly turns to stare at them. He is kind of out of the way, and they don't really notice him.

AUDREY
To think that you did it.
(kisses him)

SEYMOUR
Aw, you don't have to kiss me, Audrey.

AUDREY
Don't you like me to kiss you?

SEYMOUR
Sure! But you don't like to kiss me.

AUDREY
Why shouldn't I?

SEYMOUR
Nobody ever did before.

AUDREY
Well, I do like to.

SEYMOUR
You do? You really do? You like to kiss me?

AUDREY
Uh-huh!

Mushnik is reacting to all this.

SEYMOUR
Would you like to do it again?

AUDREY
Sure I would!

Seymour puckers and leans forward. She grabs him and gives him a passionate kiss. Mushnik's eyes bulge. After the kiss, Seymour is stunned.

MUSHNIK
That plant...

(CONTINUED)

SEYMOUR
Gee, Audrey, you kissed me good.

AUDREY
I guess I just have a good kisser.

MUSHNIK
How did it....

SEYMOUR
Could I take you out on a date some time?

MUSHNIK
When...

AUDREY
Sure you can. Any time.

SEYMOUR
Tonight?

AUDREY
Okay!

SEYMOUR
Wow!

MUSHNIK
About this plant...

The door bursts open, and Shirley and Barbara flood in.

SHIRLEY
We got the list!

BARBARA
Of flowers!

SHIRLEY
For the float!

BARBARA
For the fish parade!

MUSHNIK
I can't talk to you just now, girls. You see Audrey.

SHIRLEY
(to Audrey)
We got the list!

BARBARA
For the float.

AUDREY
Okay, let's take a look at it.

They go off to one corner, Barbara taking out a long strip of paper. Fouch enters.

FOUCH
What's cooking?

SEYMOUR
Look at my plant!

FOUCH
My, it's a large one.

SEYMOUR
Yeah!

Mrs. Shiva enters, crying as always.

SEYMOUR
Hi, Mrs. Shiva, what's now?

MRS. SHIVA
Oh, I got terrible news. My Son-in-law's aunt Golda just passed away, Little Rock Arkansas.

SEYMOUR
Oh, that's a shame. How did it happen?

A new crowd is trickling in, with their AD-LIBS, to look at the plant. Mushnik just stares.

MRS. SHIVA
She got blown up. Who knows how?

SEYMOUR
You want to buy some flowers?

MRS. SHIVA
About fifty cents.

94 CONTINUED (4) 94

SEYMOUR
Okay, I'll get 'em. Look at my plant.

He goes to the ice box. Mrs. Shiva looks at the plant. She shakes her head sadly. Fink and Stooley enter, wanter around, look at the plant, then head for Mushnik, who has completely ignored his customers.

FINK
(shows badge)
Your name Gravis Mushnik?

MUSHNIK
(terrified)
Who, what, Gravis, me Mushnik?

FRANK
Just want to ask you a few questions.

MUSHNIK
Questions me want to ask you. Gravis Mushnik I am name mine.

FINK
Just want to ask you a few questions.

MUSHNIK
I didn't do it!

FRANK
Do what?

MUSHNIK
W-whatever!

FINK
Ever see this man?

Shows him an idiotic picture of the Tramp, well dressed.

MUSHNIK
Him face picture me Mushnik see him ever this man face no.

FINK
Why are you so nervous?

(CONTINUED)

94 CONTINUED (5) 94

FRANK
Got a guilty conscience?

MUSHNIK
No! NO! I didn't do nothing!

FINK
Ever see this man?

Show him a picture of Farb.

MUSHNIK
Him picture face me nothing did
I see it I didn't no.
(reacts)
Doctor Farb?

FINK
So you know him.

MUSHNIK
My dentist.
(very small voice)
He did something maybe?

FINK
Disappeared.

FRANK
Blood in his office.

FINK
The other man too. Blood on the railroad tracks.

FRANK
And a few spare parts.

MUSHNIK
Doctor Farb is murdered?

FINK
Is he?

MUSHNIK
WHO KNOWS? NOT ME!

FINK
(to Stooley)
What do you think?

FRANK
He doesn't know anything.

94 CONTINUED (6) 94

FINK
Okay, Mushnik. If you hear anything about these men, call our office.

MUSHNIK
Sure. I be glad to. Goodbye.

Fink and Frank exit. Seymour is just passing. Mushnik grabs him by the collar and hauls him into the back room.

95 INT. BACK ROOM DAY 95

Mushnik hauls him in.

MUSHNIK
Now, you tell me if this plant he is finish all growing up.

SEYMOUR
He is finish all growing up.

MUSHNIK
You wouldn't kid your father?

SEYMOUR
(reacts)
My father came home?

MUSHNIK
Me, idiot, it's a finger of speech. I can't stand any more this plant. It's growing me out of house and home.

SEYMOUR
I promise it won't grow any bigger.

MUSHNIK
How you can be so sure?

SEYMOUR
It ate three times.

MUSHNIK
(pales)
Who - what did it have this time?

(CONTINUED)

95 CONTINUED 95

SEYMOUR
(evasive)
Oh, a few million Japanese beetles.

MUSHNIK
So it don't eat no more?

SEYMOUR
It's full.

Audrey enters.

AUDREY
There's a woman from some kind of a committance outside. I think it's important.

MUSHNIK
(starts out - pauses)
By the bye - I heard that you want to take Audrey out tonight. Excellent. I will stay and keep an eye in that furshlugginer plant.
(exits)

AUDREY
(grins)
Where we gonna go tonight?

SEYMOUR
(face falls)
I just remembered - I don't have any money.

AUDREY
I don't care - we can just take a walk along the ocean or something.

SEYMOUR
I got it. Let's have dinner at my house. Mom's a great cook.

AUDREY
That sounds swell!

SEYMOUR
I'll call her later.

They kiss and exit to the front.

96 INT. MUSHNIK'S MAIN ROOM DAY 96

MRS. HORTENSE FEUCHTWANGER, stands facing the plant. She raises her lorngette.

HORTENSE
Remarkable.

She is confronted by Seymour, Mushnik and Audrey. The room is still full of muttering people, but they keep to the background. Fouch steps up beside Hortense. She holds her lorgnette to one side, and he leans a little to look through it. (THE GLASS IS SO THICK, IT MAKES THE EYES LOOK LIKE OWLS.)

MUSHNIK
You like?

HORTENSE
I neither like nor dislike anything. I represent the Society of Silent Flower Observers of Southern California.

MUSHNIK
How about dot.

HORTENSE
Who created this magnificent bloom?

SEYMOUR
I did!

HORTENSE
And what might your name be?

SEYMOUR
Seymour Krelboined. With a "K".

HORTENSE
Krelboined.

AUDREY
He raised it in a coffee can.

HORTENSE
Tell me, is this a freak, or can more be raised from the seeds?

MUSHNIK
We should live so long.

(CONTINUED)

96 CONTINUED 96

SEYMOUR
I don't think there'll be anymore, Miss, uh.

HORTENSE
Mrs. Hortense Feuchtwanger.

SEYMOUR
I think this is gonna be the only one, Mrs. Fishwinger.

FOUCH
It looks indigestible anyway.

HORTENSE
(reacts as to a bug)
At any rate, I have the honor to tell you, Seymour Krelboined, that you have been selected to receive the annual trophy of the Society of Silent Flower Observers of Southern California.

SEYMOUR
A trophy? Me?

MUSHNIK
Such is justice.

HORTENSE
When do you suppose those large buds will open?

SEYMOUR
Well, according to what the book said about the two things I crossed, they should open day after tomorrow at about sunset.

HORTENSE
Very well, I shall be back at that time to present the trophy. Good day.

She starts out. At the door, she pauses to look back.

HORTENSE
Remarkable.
(exits)

(CONTINUED)

96 CONTINUED (2) 96

Seymour and Audrey look at each other, grin and embrace. They whoop it up. Fouch picks a flower and eats it.

SEYMOUR
I'm gonna get a trophy!

AUDREY
Oh, Seymour, I'm so proud of you!

SEYMOUR
Oh, I didn't do so much.

Mushnik reacts, turns toward CAMERA and exits SHOT. Shirley and Barbara enter picture.

BARBARA
A real trophy?

SHIRLEY
For Audrey Junior?

SEYMOUR
Yeah!

BARBARA
We can put in on the float!

SHIRLEY
In the rose bowl parade!

SEYMOUR
Oh, boy!

All three girls swarm over Seymour, planting kisses.

DISSOLVE

97 EXT. SEYMOUR'S FIRE ESCAPE NIGHT 97

Seymour and Audrey walk up to the window.

98 INT. SEYMOUR'S LIVING ROOM NIGHT 98

Winifred is all dressed up. A wobbly card table has been set, including a vase with flowers, and she bustles back and forth to the kitchen, making the final touches, humming a waltz. Seymour gallantly assists her through the window.

(CONTINUED)

98 CONTINUED 98

WINIFRED
Oh, don't look at me, I'm a terrible mess. A complete sea-hag.

SEYMOUR
She always says that.

WINIFRED
Well, it's true. I haven't been well lately, you know.

SEYMOUR
Audrey, this is my mother, Winifred Krelboined, and Mom this is my...girl...Audrey Fulquard.

WINIFRED
Hi, Audrey. Are you hungry?

AUDREY
I sure am. I could eat a hearse.

WINIFRED
Well, sit down, and I'll bring the first course.

Seymour and Audrey sit. They reach across the table and squeeze hands. Winifred comes back with tiny glasses. She sees the hand-holding and reacts darkly.

WINIFRED
Never mind that stuff.
(smiles)
Now try this.

They all sip from the glasses.

AUDREY
It tastes like cough Syrup.

WINIFRED
Doctor Larynx' cough syrup.
(raises glass)
A toast?

AUDREY
To Audrey Junior!

(CONTINUED)

98 CONTINUED (2) 98

SEYMOUR
No, just to Audrey.

They drink.

SLOW LAP DISSOLVE

99 INT. MUSHNIK'S NIGHT 99

Mushnik sneaks in. He closes the door behind him, but doesn't lock it. Then he turns on a small night lamp, leaving everything very dim, and faces the plant.

MUSHNIK
You, you glutton you. Tonight
I watch nobody gets near you.

He takes his lunch bag, sits in a dark corner, opens it, and starts eating a dill pickle.

SLOW LAP DISSOLVE

100 INT. SEYMOUR'S LIVING ROOM NIGHT 100

Winifred puts soup bowls on the table. Candlelight.

WINIFRED
Now don't touch that until I
put the seasoning on it.
(goes to kitchen)

SEYMOUR
(low)
You look so pretty by candlelight.

AUDREY
Do I really, Seymour?

Winifred returns with a paper packet. She tears off one corner and dusts a yellow powder on the soup. Sits.

WINIFRED
Alrighty, let's have the soup.

AUDREY
It sure smells different.

WINIFRED
It is different. Try it.

(CONTINUED)

100 CONTINUED 100

AUDREY
(after tasting it)
It's some kind of oil, isn't it?

WINIFRED
Cod liver oil. Wonderful for the colon.

SEYMOUR
(gulping soup hungrily)
And that's sulfa powder on top.

Audrey screws up her courage and sips the soup.

SLOW LAP DISSOLVE

101 INT. MUSHNIK'S MUSHNIK NIGHT 101

He's asleep in his chair, crumbs from a sandwich on his chest.

102 THE PLANT 102

It slowly opens.

103 MUSHNIK 103

JUNIOR
(o.s.)
Feed me!

Mushnik mumbles in his sleep and adjusts position.

JUNIOR
Feed me!

Mushnik snorts and grinds his teeth. Adjusts again.

JUNIOR
I'm hungry!

Now he wakes up. He doesn't know what he heard, but he looks at the plant, which is open. His eyes spread.

MUSHNIK
Open it is.

(CONTINUED)

103 CONTINUED 103

JUNIOR
Feed me!

Mushnik falls off his chair. There is a pause. He gets up and hides behind a skinny plant.

MUSHNIK
I didn't heard it.

JUNIOR
Feed me!

MUSHNIK
I heard it.

JUNIOR
I want fooooooood!

Mushnik, sweating, inches forward toward the plant.

MUSHNIK
A talking plant we got?

JUNIOR
I'm hungry!

MUSHNIK
Hungry. Ain't that a fine kettle from fish. Who would you like to have tonight?
(standing beside plant)

JUNIOR
You look fat enough.

MUSHNIK
(jumps back)
We got not only a plant that talks, we got one what makes with the smart cracks. Listen to me, you horticultural crum bum, food you're not getting. Not from Gravis Mushnik.

JUNIOR
I'm starved!

(CONTINUED)

103 CONTINUED (2) 103

MUSHNIK
Excellent. You would unpopulate the whole skid row. We got enough trouble on this world, without we got plants eating people. So you can yell your head off, if you got a head, but you get nothing from me.
(returns to chair)
Forget it. Goodnight.

He sits. Disgusted, the plant makes a nasty sound, and closes.

LAP DISSOLVE

104 INT. SEYMOUR'S LIVING ROOM NIGHT 104

Seymour, Audrey and Winifred are now eating the main course, chow mein. Seymour uses chopsticks.

AUDREY
I kind of like this chow mein.

WINIFRED
If it seems a little bitter, it's because it's made out of Chinese herbs, garnished with acromyicin, asefetida and Epsom salts. It's my own recipe.

SEYMOUR
There isn't another cook like Mom in the whole world.

WINIFRED
That's what your father used to say, before he ran off. You know, if a woman's going to be a wife, she has to be a cook.

AUDREY
Maybe you could teach me.

WINIFRED
(coy)
You thinking of getting married, dearie?

Seymour and Audrey exchange a sly look. Winifred reacts.

(CONTINUED)

104 CONTINUED 104

AUDREY
Well, he hasn't said anything yet.

WINIFRED
Who hasn't?

AUDREY
Seymour.

WINIFRED
Seymour's too young to get married.

SEYMOUR
Gee, Mom, I'm thirty-six.

WINIFRED
Your father didn't marry me until he was sixty. Besides, I think a boy should play the field - get out on the make - have a ball.

SEYMOUR
I don't wanna have a ball. I wanna be with Audrey.

AUDREY
Oh, Seymour.

WINIFRED
Seymour, you promised you wouldn't get married until you bought me an iron lung.

SEYMOUR
But, Mom, you been breathing for years.

WINIFRED
It isn't easy, son, it isn't easy.
(eats)

SLOW LAP DISSOLVE:

105 INT. MUSHNIK'S MUSHNIK NIGHT 105

He's asleep again. THERE IS A SOFT RATTLING SOUND FROM THE FRONT DOOR. Mushnik wakes. He hears the sound and reacts.

106 FULL SHOT 106

The door slowly opens. A sinister figure enters, quickly closes the door, and stands surveying the shop. Gravis reacts, and ducks behind an exhibit. The man, KLOY HADDOCK steps into the light and surveys Junior. He shrugs and moves to the cash register. Mushnik is scared, and tries to duck lower. He knocks over a vase, Haddock spins, pulls a gun and steps to cover. Pause.

HADDOCK
Alright, come out.

Quivering in every muscle, Mushnik rises and advances, his hands in the air.

MUSHNIK
Please, Mister, don't shoot. I'm old and sick. I couldn't hurting even a flies.

HADDOCK
Out in the light, where I can see you.

MUSHNIK
Please, you don't got to kill me. I am only Gravis Mushnik. What would you want with a old dead body like mine? Where you would hide it?
(looks at plant and reacts)

HADDOCK
Don't worry, fatso, I'm not going to kill you. That is, not unless you try something.

MUSHNIK
Never in my life I have tried something. You want my money? Take it. You want I should go out and steal you some more? Excellent. Take that too.

HADDOCK
Thanks, fatso, don't mind if I do.
(opens register)
I like your brand of hospitality.
(takes bills)

(CONTINUED)

106 CONTINUED 106

MUSHNIK
Excuse me it isn't more. I'm just a poor florist.

HADDOCK
(checks money)
There's about thirty bucks here.
(throws it on floor)
Where's the rest, fatso?

MUSHNIK
(terror)
What rest? That's it.

HADDOCK
(advances menacingly)
Don't try to snow me, Jim. I was here this afternoon. Must of been a million customers in this rat hole.

MUSHNIK
(backs off)
They just come to look at Audrey Junior - this fancy plant here.

HADDOCK
All those squars came in just to dig a flower. You'll have to think faster than that.

He puts the muzzle right up against Mushnik's nose and smiles. Mushnik is paralysed.

MUSHNIK
P-p-p-p-p-don't pull it.

HADDOCK
It's all right, fatso, there's plenty of time. One - two - three - four -

MUSHNIK
I ain't got no more money!

HADDOCK
Alright, let's try it this way: Five - four - three - two -

MUSHNIK
ALRIGHT! ALRIGHT, ALREADY!

(CONTINUED)

106 CONTINUED (2) 106

HADDOCK
(lowers gun an inch)
Where, big dad?

MUSHNIK
In the plant.

HADDOCK
Plant?

MUSHNIK
(points at Junior)
That plant - Audrey Junior Inside.

HADDOCK
(studies plant)
Inside what? This big leaf?

MUSHNIK
Dot's right. Inside.

HADDOCK
How do you get it open?

MUSHNIK
(swallows)
Just knock.

Haddock thinks he's nuts, but he moves to the plant and knocks on the lobe. It opens, and he steps back. Then he steps up again and looks inside.

HADDOCK
I don't see nothin'.

MUSHNIK
L-look way down - in the bottom.

Haddock stands on his tiptoes and leans into the plant. It closes with a snap. His arms jerk straight out, the gun goes flying.

HADDOCK
(muffled)
Help!

MUSHNIK
Oy, what I did.

He backs up and sits on a shelf to watch.

107 HADDOCK'S LOWER PORTIONS 107

They slowly rise from the ground, as if being drawn into the plant. They exit SHOT.

108 THE PLANT 108

The legs slide into the plant. It opens and belches.

SLOW LAP DISSOLVE

109 INT. SEYMOUR'S LIVING ROOM CLOSEUP WINIFRED 109
NIGHT

She belches - long and loud. CAMERA PULLS BACK. They are finished eating.

WINIFRED
There now, how did you like it?

SEYMOUR
I feel really full.

AUDREY
I feel healthy.

WINIFRED
Let me clear off these dishes.

She carts away a number of them, exiting. Seymour and Audrey hold hands again - secretely.

AUDREY
I wish we could be alone.

SEYMOUR
Me too.

AUDREY
What are we gonna do, Seymour?

SEYMOUR
Let's have another date tomorrow night. It's funny - I never wanted to be alone before.

DISSOLVE:

110

110 INT. MUSHNIK'S CLOSEUP MUSHNIK DAY 110

MUSHNIK
(screaming)
I don't care what you got a date tonight. I am no more sitting up with that no goodnik plant.

111 ANOTHER ANGLE INCLUDES SEYMOUR REST OF SHOP 111

Audrey is busy at the counter, selling flowers. The shop is again full of people, including Fouch, Shirley and Barbara. Mrs. Shiva looks like she had another loss.

SEYMOUR
You don't have to sit up with it. It's all grown up.

NUSHNIK
Excellent, all grown up. How you don't know it is not more hungry?

SEYMOUR
Well..

MUSHNIK
Tonight you are staying. The end, final, that's all. Then tomorrow night they are to you giving that trophy, and then we are getting rid of this plant.

SEYMOUR
Getting rid of it! Why?

MUSHNIK
Why, don't ask. Into the garbage it goes, aloha.

AUDREY
(comes up)
What's this?

MUSHNIK
I am telling Seymour that after he gets the trophy, the plant it is kaput.

AUDREY
You're going to destroy Audrey Junior?

(CONTINUED)

111 CONTINUED 111

MUSHNIK
Splat, goodbyes.

AUDREY
But the business -

MUSHNIK
Soon there is no more room for the business to come in. I, Gravis Mushnik, am talking no more.
(walks away)
Yes, Mrs. Shiva.

AUDREY
Gosh, Seymour, your wonderful plant.

SEYMOUR
It's all right, Audrey. I'll make other plants - even more wonderful ones.

AUDREY
I know you will. Did you figure out where we're going tonight?

SEYMOUR
Yeah, a nice green place, full of beautiful flowers.

AUDREY
You have to stay here?

SEYMOUR
Uh -huh.

AUDREY
Never mind, we'll have a picnic! It'll be just like going to the country.

Barbara and Shirley enter.

SHIRLEY
Did you order those three thousand pink azaleas?

BARBARA
For the border?

(CONTINUED)

111 CONTINUED (2) 111

SHIRLEY
And the nine thousand yellow mums?

BARBARA
For the arbor?

Seymour walks unhappily to the plant, CAMERA FOLLOWING. He strokes a leaf sadly. The plant SNORES softly.

DISSOLVE

112 INT. SEYMOUR'S NIGHT 112

He's dressed as for a fancy picnic, standing in front of a broken mirror, adjusting a cap on his head, using after shave under his arms, etc. Winifred enters.

WINIFRED
What do you mean a night picnic? With that Fulquard girl?

SEYMOUR
Uh-huh. Don't you like Audrey?

WINIFRED
She's probably after your money.

SEYMOUR
But I don't have any money.

WINIFRED
Oh, she's a smart one. She'll latch on to you until you make it, then it's goodbye fortune.

SEYMOUR
Audrey's an honest girl.

WINIFRED
Never trust a woman who's too healthy.

SEYMOUR
She had a bad cold a couple weeks ago.

WINIFRED
(sarcastic)
A cold. A puny cold. Find yourself a real female with something decent, like momoneucleosis, or gallstones.

(CONTINUED)

112 CONTINUED 112

SEYMOUR
Maybe she'll catch something.

WINIFRED
The only thing she'll ever catch is you. I can see the whole thing: She'll work on you, pretending to have bursitis or something else you can't prove, and she'll wind up stealing you away from your poor sick mother.
(caughs dramatically)
She'll take you away to some shady sanitarium, leaving me to chiropractors and faith healers. I know when I'm not wanted.

SEYMOUR
Gee, Mom -

WINIFRED
Don't feel sorry for me. I'll just find a nice wet alley somewhere and curl up to wait for the end.

SEYMOUR
(heads for window)
Please don't die before I get home, Mom. I promise I'll always take care of you. Always.

He exits. Winifred, who has been stooped over, straightens up and begins kicking a tin can around, SINGING a waltz.

LAP DISSOLVE

113 EXT. STOCK SUNSET OVER THE CITY 113

LAP DISSOLVE

114 INT. MUSHNIK'S NIGHT 114

Seymour and Audrey are having their picnic.

SEYMOUR
(chewing)
Gee, I never ate any food like this before.

(CONTINUED)

114 CONTINUED 114

AUDREY
It's just a peanut butter and jelly sandwich.

SEYMOUR
Peanut butter and jelly? What's that?

AUDREY
Gee, they have it in all the stores.

SEYMOUR
I musta shopped in every drug store on skid row, and I never saw any Pea-pea-

AUDREY
Peanut butter. Here, try this salami.

SEYMOUR
(takes sandwich)
Salami? What does that cure?

AUDREY
Nothing. It's just food.

SEYMOUR
What good is it if it doesn't get rid of a rash or clear your sinuses?

AUDREY
Oh, you're just being silly.
(he isn't)
What do you want to be, Seymour?

SEYMOUR
I want to grow things. If I had a lot of money, I'd go to the South Seas, where they have the most fabulous plants in the world.

AUDREY
Oh, that sounds exciting!

SEYMOUR
Yeah!

AUDREY
I'd like to go to the South Seas too.

(CONTINUED)

114 CONTINUED 114

SEYMOUR
(blushes)
No reason why you couldn't.

AUDREY
Would you take me with you?

SEYMOUR
I couldn't very well go without you.

AUDREY
Why not?

SEYMOUR
'Cause - cause I'm in love with you, Audrey.

AUDREY
I'm in love with you too, Seymour.

They lean together to kiss. Their lips are almost touching, but Seymour has to swallow a mouthful of food, before they can kiss. Then, when they are kissing:

JUNIOR
Feed me!

Audrey's eyes pop open. So do Seymour's.

AUDREY
What did you say?

JUNIOR
(laughs lamely)
I was just kidding.

She closes her eyes and puckers again. They kiss, Seymour looking to one side at the opening plant.

JUNIOR
I'm hungry!

AUDREY
(reacts)
Seymour!

SEYMOUR
I didn't mean it.

AUDREY
Then why did you do it?

(CONTINUED)

114 CONTINUED (2) 114

JUNIOR
Oh, food!

AUDREY
(stares)
You didn't say that!

SEYMOUR
Yes -I-did! - Yes-I-did!

AUDREY
But I'm looking right at you.

JUNIOR
I'm starved again!

SEYMOUR
(a bit hysterically)
See, I'm a ventriloquist!

AUDREY
You're a what?

SEYMOUR
A ventrilo-

JUNIOR
Feed me!

Seymour has to break the word and mouth the "Feed Me" with Junior. It doesn't come off too well.

AUDREY
Seymour, do you feel all right?

SEYMOUR
I'm not sure - I guess so.

AUDREY
Then stop that nonsense and kiss me.

He's very nervous, but kisses her again.

JUNIOR
I'm dying from hunger!

AUDREY
(sits-up-snaps)
Alright, if you're so blamed hungry, eat something, but forget about me.

(CONTINUED)

114 CONTINUED (3) 114

SEYMOUR
But Audrey,
(flails helplessly)
I only -

JUNIOR
Give me to eat!

AUDREY
(jumps to her feet)
If you can't control yourself, I'm going home!

JUNIOR
I need some chow!

AUDREY
(stamps foot)
Oh!

SEYMOUR
Audrey, I'm sorry, but -

JUNIOR
Food for an empty throat!

Audrey bursts into tears and runs from the shop. Seymour throws a hateful look at the plant and runs out after her.

115 EXT. MUSHNIK'S NIGHT 115

Seymour catches Audrey outside.

SEYMOUR
Audrey, wait! Listen to me!

AUDREY
I've listened too all the nonsense I want to hear. You're a clown, Seymour. You tell me you love me, then you act like a complete idiot.

SEYMOUR
Please listen - one of these days I'll be able to explain.

AUDREY
Why can't you do it now?

(CONTINUED)

115 CONTINUED 115

SEYMOUR
Because so many things are so important. I want to marry you. And I've got to take care of Mom, and this plant is gonna make everything come true. Tomorrow night they're gonna give me a trophy. I'll be famous. I'll be a big botanist, and we can go to the South Seas like we said, and -

AUDREY
That doesn't have anything to do with what happened inside. When you're ready to come to your senses, I'll talk to you. Goodnight, Seymour.

She walks away rapidly. He looks helplessly after her. Then he remembers the plant, and gets mad. He goes back inside.

116 INT. MUSHNIK'S NIGHT 116

Seymour confronts the plant.

SEYMOUR
I'm getting mighty sick of you.

JUNIOR
I need food!

SEYMOUR
I don't care what you need. Look what you've done to me. You not only turned me into a butcher, you drove my girl away.

JUNIOR
Shut up and bring on the food!

SEYMOUR
Don't tell me to shut up! Who do you think raised you from a little bunch of seeds? Who fed you all those plant foods, and sat up all night when you were sick? Do you think anybody else would have done that? Do you think anybody else would have brought you human beings to eat? You're
(MORE)

(CONTINUED)

116 CONTINUED 116

SEYMOUR (cont't)
darned right they wouldn't. Okay - I've helped you and you've helped me. Now shut your trap and go to sleep. I'm tired.

He exits slamming the door. The plant closes.

DISSOLVE

117 EXT. STOCK GENERAL SKID ROW SHOTS DAY 117

FINK
(narrating)
The search was narrowing, and we knew that soon we would have the killer. Not that we had any more clues than before. But we had to tell the chief something. I had that feeling in my bones that the mystery was drawing to its climax, and I was determined to be on hand.

118 EXT. SKID ROW DAY 118

Seymour, in a white dinner jacket, and Winifred, in a 1926 evening gown, complete with tiara and six inch spikes, walk together down the street, approaching the shop.

119 EXT. MUSHNIK'S DAY 119

A crowd is gathered outside the shop, trying to get in. Mushnik, in his best suit, holds them back.

MUSHNIK
Out, out, nobody is in. Today we got special occasions for Seymour Krelboined, what has unvented the big plant. So I want you should keep put from the way.

BARBARA & SHIRLEY
(chanting)
We want Seymour! We want Seymour!
(etc.)

(CONTINUED)

119 CONTINUED 119

They keep it up until Seymour and Winifred arrive, then give vent to a cheer. Seymour is pleased. Mushnik helps them into the shop. Winifred has her nose covered.

WINIFRED
Billions upon billions of germs! Get me inside, Mushnik!

120 INT. MUSHNIK'S DAY 120

Audrey is standing near the plant, which is closed. When she sees Seymour, she looks hurt and turns her back. Seymour wishes he could explain, but what can he say?

MUSHNIK
I am telling you, this business is worse than being a conductor in a revolting door. I am glad when this day it is finished.

Burson Fouch enters.

FOUCH
What's the celebration?

WINIFRED
My son is being presented with a trophy.

FOUCH
He ran away from home?

Seymour goes to Audrey, CAMERA STAYING WITH HIM. He stands, just looking at her.

SEYMOUR
Please don't look like that Audrey - please give me a chance.

AUDREY
I'm sorry, Seymour, I just don't understand you.

SEYMOUR
Just wait, Audrey. I'll explain everything after the ceremony.

(CONTINUED)

120 CONTINUED 120

Fink and Frank enter. Mushnik reacts.

MUSHNIK
You police! What is it you want?

FINK
Heard there was something going on here this evening.

FRANK
Thought we'd drop around and keep an eye on things.

MUSHNIK
We don't need no eyes on nothings. Everything is -

Hortense, followed by a stooge, sweeps in. He carries a ridiculous trophy.

HORTENSE
Make way, make way, the Society of Silent Flower Observers has arrived, and sunset is almost upon us.

MUSHNIK
Welcome, lady and gentlemen, we are honored for to having you.

FINK
Still working on those disappearances.

FRANK
We're sure they were murdered.

WINIFRED
I think it's in very bad taste to talk about such things at a time like this.
(squints at Frank)
Lemme see your tongue.
(he sticks it out)
Would you like to know how sick you are?

FRANK
Just the facts, ma'am.

(CONTINUED)

120 CONTINUED (2) 120

WINIFRED
You have trenchmouth. I know, because I had a bout with it in aught nine.

She goes to stand by Seymour. Frank feels his tongue, Hortense is looking out the window.

FINK
Better have that looked into, Frank.

FRANK
Whatever you say, Joe.

HORTENSE
Well, the sun is going down. Do you think the buds will open now?

SEYMOUR
(miserable)
I dunno. Maybe.

HORTENSE
Well, if it doesn't, we'll just have to present the award at another time.

They all look through the window, except Seymour, who stares at his feet.

121 EXT. STOCK THROUGH WINDOW 121

We watch the sun set. DRAMATIC MUSIC.

122 THE WATCHERS FROM BEHIND 122

The SHADOW OF THE OPENING PLANT FALLS ACROSS THEM. They turn to look and react, on Winifred's line.

WINIFRED
It's opening!

HORTENSE
Remarkable.

123 FULL SHOT 123

The lobe majestically opens. They wait.

124 thru 134 SERIES OF CLOSEUPS 124 thru 134

Winifred, Seymour, Hortense, Mushnik, Fink and Frank and the six assistants stare at the plant, waiting for it to open. SUSPENSEFUL MUSIC.

135 HORTENSE 135

HORTENSE
(reacts)
The first bud is opening!

136 CLOSE SHOT THE TOP BUD 136

It makes a few false starts, then the beautiful petals spread - revealing, in the stamen, the face of the TRAMP!

137 THE WATCHERS 137

They all gasp. Seymour panics, but holds composure.

FRANK
Isn't that --

FINK
The railroad cop. Look at the rest.

138 THE TOP BUD 138

CAMERA SLOWLY PULLS BACK, INCLUDING buds, now open, with the faces of FARB AND HADDOCK. HOLD FOR SEVERAL SECONDS. HORTENSE SCREAMS.

139 FULL SHOT 139

Hortense screaming. She faints. Seymour is backing away. Mushnik sits in a bed of flowers.

FINK
What do you think, Frank?

FRANK
They're all there, Joe.

(CONTINUED)

139 CONTINUED 139

FINK
Guess you're right.
(turns to Seymour)
Mister Krelboined, how do you -

SEYMOUR
I DIDN'T MEAN IT! I DIDN'T MEAN IT!

MUSHNIK
He's right, officers. I don't think he meant to kill them. Even I -

WINIFRED
SEYMOUR!

She faints dead away. Seymour pulls the door open...

AUDREY
But Seymour, you promised you'd explain.

.. and bolts. Fink and Frank exchange glances. Mushnik stands.

FRANK
Looks like he's trying to get away.

FINK
Guess so. Let's catch him.

They run out. Mushnik shrugs mightily, and follows.

140 EXT. MUSHNIK'S NIGHT 140

The cops and Mushnik run out. Audrey exits and walks silently in the other direction.

141 thru 147 EXT. SKID ROW NIGHT 141 thru 147

CHASE SEQUENCE

Fink, Frank and Mushnik chase Seymour through the streets, down alleys and over dead-end fences. Mushnik has a great deal of trouble keeping up, but does manage. Seymour finally eludes them.

LAP DISSOLVE

148 EXT. JUNKYARD NIGHT 148

Seymour, out of breath and whimpering, sneaks in among the junked cars. He hides. SUDDENLY the chalk-white, ghostly figure of the tramp appears in front of him.

TRAMP
(reverb)
You're a pretty good shot with a rock, aren't you, Seymour?

Terrified, Seymour runs. The tramp fades.

149 ANOTHER PART OF THE YARD 149

Seymour is running. Farb's ghost fades in.

FARB
(reverb- laughs loudly)
You forgot to pay your bill, Seymour Krelboined!
(laughs again)
But you'll pay!

Seymour runs. Farb fades, laughing.

LAP DISSOLVE

150 EXT. ANOTHER DARK PLACE NIGHT 150

Seymour hides among packing cases. Haddock fades in.

SEYMOUR
Who - who are you?

HADDOCK
(REVERB)
You didn't kill me, but I'm in with the others. Too bad, buddy,
(fades laughing, as Seymour runs)

LAP DISSOLVE

151 EXT. DARK ALLEY NIGHT 151

SEYMOUR RUNS. One after the other, the laughing faces of the victims fade in, crying, "Run! Run! Run!" Weeping from terror, he runs into the blackness.

FADE OUT

152 EXT. FRONT OF MUSHNIK'S NIGHT 152

It's dark and deserted. Long pause, then, whimpering and shaking, Seymour sneaks from the shadow of the alley, and creeps into the shop.

153 INT. MUSHNIK'S NIGHT 153

Seymour staggers to the counter and reaches behind it for a knife. He sinks to the ground. The others have gone.

SEYMOUR
Mom. Mom, I'm sorry.

JUNIOR
(opens)
Feed me!

Seymour reacts with hot hatred. He walks slowly toward the plant.

SEYMOUR
I'll feed you. I'll feed you like you've never been fed before.

154 LOW ANGLE OVER RIM OF OPEN LOBE 154

Seymour slowly walks up, looming tall and frightening.

DISSOLVE

155 EXT. MUSHNIK'S NIGHT 155

Exhausted, Fink, Frank and Mushnik enter.

MUSHNIK
Better to give up, gentlemens.
You are not finding him tonight.

FINK
Look. The door's open.

FRANK
And there's a light on.

Cautiously, they move through the open door.

156 INT. MUSHNIK'S NIGHT 156

Audrey stands looking toward the plant. We don't see it yet. Winifred sits in a chair, staring numbly ahead. Mushnik, Fink and Frank enter, stare at the plant and stand behind Audrey.

157 THE PLANT 157

It's a brown, soggy mass of rotted vegetation, the knife sticking from the dirt. One bud stands alone, closed, on a healthy stem.

WINIFRED
He was a good boy.

CAMERA SLOWLY MOVES IN ON THE BUD. When it reaches a BIG CLOSEUP, IT opens, revealing the face of Seymour.

SEYMOUR'S VOICE
(reverb)
I didn't mean it!

The flower melts and rots, as we SUPERIMPOSE.

THE END